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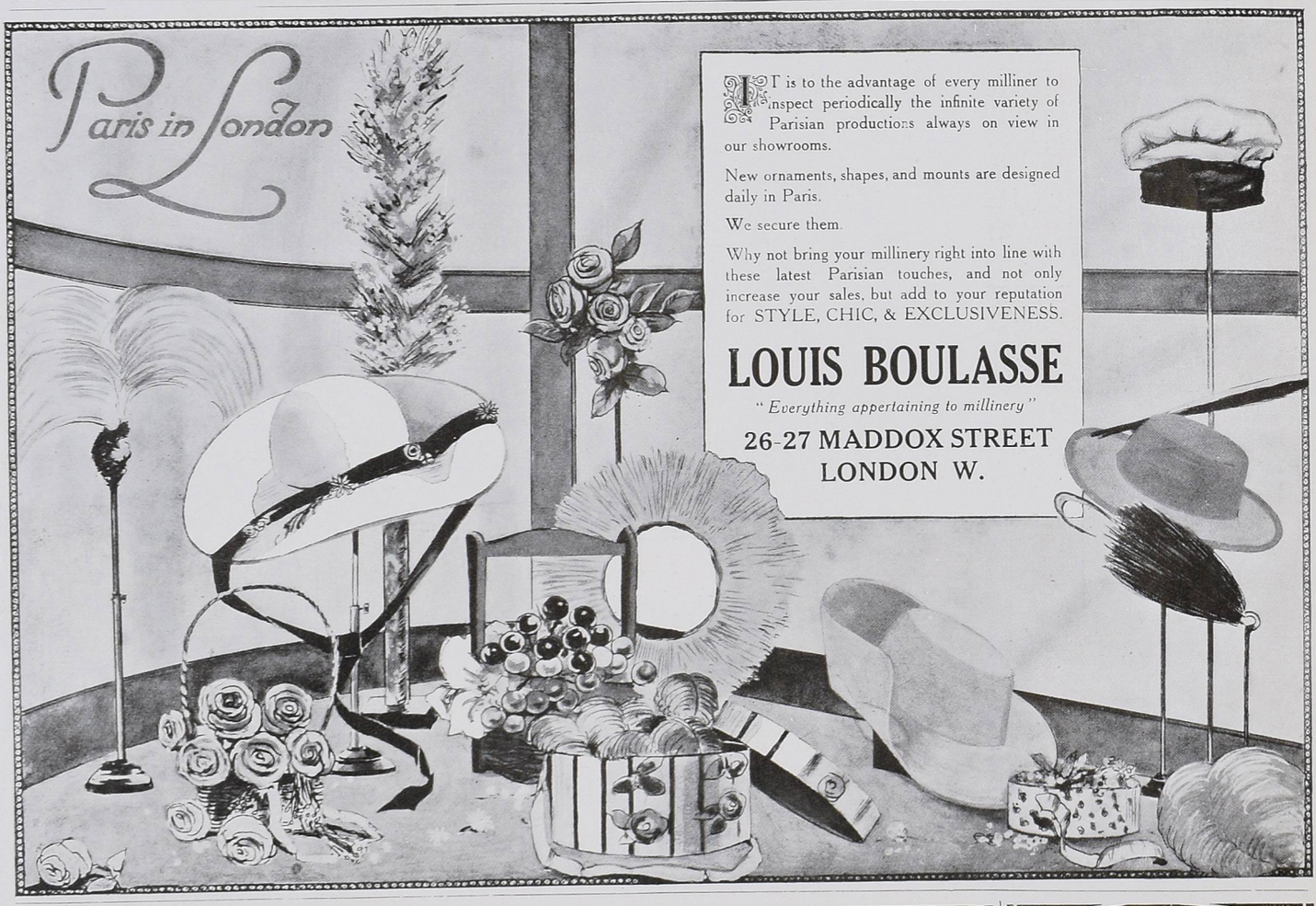

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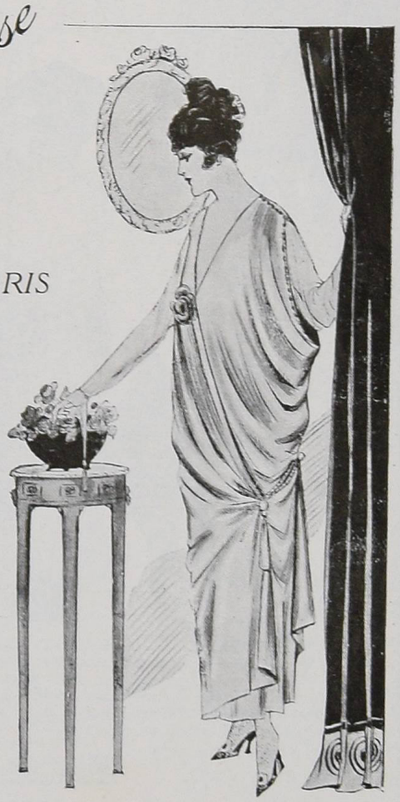

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A. 77

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The NEXT VOGUE

YES, at last it's out. The great day has come, and the new issue of Vogue displays its bright cover in all corners of the world, and is glad to show itself. But it is even prouder of its interior this issue. Such pages of fashions and fancy have seldom been seen before.

Of course, you expected it. Vogue never has broken and never will break its promises, and you had already heard how good this issue was going to be. But it's better, for, as you must know by this time, Vogue is fond of giving its readers surprises —of a pleasant sort.

You may be astonished to hear that a great deal of the pleasure you derive from studying Vogue at this time of the year is really and truly due to the Spring weather. Not the Spring that reminds you of January's mud and snows, but the Spring that you always imagine you're going to have when you think about it in January. You know, the sort of Spring that the poets always write about when the days are all apple blossom and blue sky and curly clouds.

You see, it's just like this. No sooner does the sun make its first effort to repaint Old Mother Earth than the best London shops follow suit and rearrange their windows. And then words, mere words, can't describe the many beauty spots that dot the West End. There are hats that won't have to seek very long for positions on fair heads, and frocks that are simply crying out to be worn. Of course, Vogue spots most of these wonders as they appear, and, lo and behold, they are all reproduced in the very next issue for your especial benefit. So that's the connexion between Vogue and the weather.

But you musn't think for one minute that just because Vogue does make a special point of snapping up all that's new in London that it is encouraging you to fly in the face of the great censor of the day—Economy. On the contrary, it is sounding a special warning note against sheer extravagance. In fact, it has had qualms just lately as to whether it ought not to call itself a guide book after all, because it has taken upon itself to teach its readers what thrift really does mean. It explains that dowdiness and economy are not the best of friends, and economy and inferior materials do not work hand in hand. But you've only to read some of the articles in this issue and you will understand how to tread correctly along the narrow and perilous path which lies between economy and extravagance.

And now Vogue wants to tell you what you're likely to find in the Early May issue. Well, first of all, there'll be the Paris letter, at the front, as usual, and as full of Paris gossip as it always is. In it you'll find exactly how the Parisienne is fortifying herself against warmer days to come. Then you'll read what the world of fashion is doing with the new lingerie; there'll be some brief and dainty articles, and the sketches will be by Helen Dryden. Négligées for all hours of the day are sure to come in for their full share of your attention, as in these busy war-working days one is always anxious to snatch a few hours' rest.

Perhaps you are thinking of replenishing your linen cupboard, and if this is the case, you'll like to understand what is happening to the new linen.

Finally, you'll be interested to hear that if you are really lucky the next issue will show you how busy Cupid has been during the past few months in preparing new customs and wedding fashions. There will probably be model wedding gowns for your inspection, and—but that's another story.

ONE of the CONSEQUENCES of the WAR
is
An ACTUAL SHORTAGE and a THREATENED FAMINE in PAPER.

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The explanation is simple.

VOGUE'S *advice has NOT been taken; the paper has NOT been ordered.*

Readers will no longer run the risk of disappointment if they will tell their Newsagent
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VOGUE *cannot take the responsibility of gratuitously aggravating paper difficulties.*

Therefore it can only repeat:
Order the next number of your Newsagent NOW.

VOL. 49: NO. 8 WHOLE NO. 1069

Cover Design by Alice Little

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Photograph by Sarony

THE COUNTESS OF CARNWATH

The Countess of Carnwath, wife of the present Earl, who holds a commission in the Welsh Horse, is the second daughter of Mr. J. E. Savile, of St. Martin's, Stamford. She is now helping with the organization of the matinée to be given on May the 8th in aid of the Three Arts Women's Employment Fund. It was in 1639 that Baron Dalzell was created first Earl of Carnwath, and ever since then the history of the family shows many examples of military exploits. The second Earl fought at the battle of Naseby, and the third was unfortunate enough to be taken prisoner at the battle of Worcester

THE PARIS OPENINGS STATE THE 1917 MODE

Let Us Clamour for Diversion As We Will, Paris Will Go the Straight and Long and Narrow Way, and It Will Go Its Way Clad, Not As of Old in Tailored Suits, but in the Tailored Frock and Coat

MODELS FROM JENNY

NOW that the openings have declared the will of Paris, it is clear beyond dispute that we are to wear the long skirt and the straight silhouette. Worth announced the long skirt last season, showing several trailing frocks of velvet, but now all the houses apparently have taken it up.

A long, slender grey gown which touches the ground all round comes from Dœuillet. Jenny shows a number of models which, though long, do not reach the ground, and Worth, who predicted the lengthened skirt, shows a trained gown. Possibly, in the near future, trains will become more general. There is a feeling for single trains falling from one shoulder, and for divided trains crossing below the waist. Almost everywhere frocks are longer, a sign of patriotism, no doubt, as it enables us to cut several inches off the tops of our boots, and so economize leather.

Skirts are narrow but seldom hobble. Deftly ironed pleats, cunningly secreted, are responsible for that extra metre in width which makes all the difference between comfort and discomfort, and which in no way affects the straight silhouette. The peg-top skirt, which struggled last season to make itself felt, is again in evidence, but an adverse fate seems to pursue it, for its visit, it is whispered, is only a temporary one. There is no doubt that, seen side by side, the straight frock is the smarter of the two.

Frocks of two materials are to be worn—gabardine and mousseline, charmeuse and voile de soie. These frocks, which are the daintiest things imaginable, are tailored from the knee downward, and the fragile bodice is discreetly hidden underneath a smart little tailored jacket. Sleeves of the bishop variety are almost close fitting, but, in the case of jackets, are sometimes non-existent. One of the smartest wraps is a straight little sleeveless blue serge coat, embroidered in scarlet thread.

No very striking change is noticeable, so far, in the matter of the open neck, but the line appears to be creeping slowly up to the base of the throat As this is a particularly trying line,

No longer does the Parisienne wear tailored suits. The couturiers' newest gift is the tailored frock and coat. "Etamine" is of beige etamine embroidered with blue grey cord. The panel in the skirt is of grey blue batiste as is the coat lining

"Silk or transparent material from the hips up and heavier material from the hips down," is the edict of Paris this spring; as a rule, this frivolity of the bodice retires beneath a coat to match the skirt. Black satin and white voile embody this idea

probably some compromise will be effected to enable us to conform to Fashion's dictates without sacrificing our sense of what is personally becoming. The high collar, so beloved by the tall woman, seems to have vanished into thin air.

THE JENNY OPENING

The password to the salons of the Maison Jenny is "straight." The *tailleurs* are straight, with narrow skirts and half-length coats; the afternoon frocks are straight, and even the pretty evening frocks, in many instances, are straight, though here and there are exceptions. In some instances, as in the remarkable evening frock at the lower left on this page where an underdress of gold tissue is veiled with a straight sleeveless chemise of black tulle rayed lengthwise with brilliants, the tissue falls straight from shoulder to hem, unbroken by as much as a thread in the way of a girdle. This tulle chemise is attached to an inch-wide collar of black tulle also banded with brilliants.

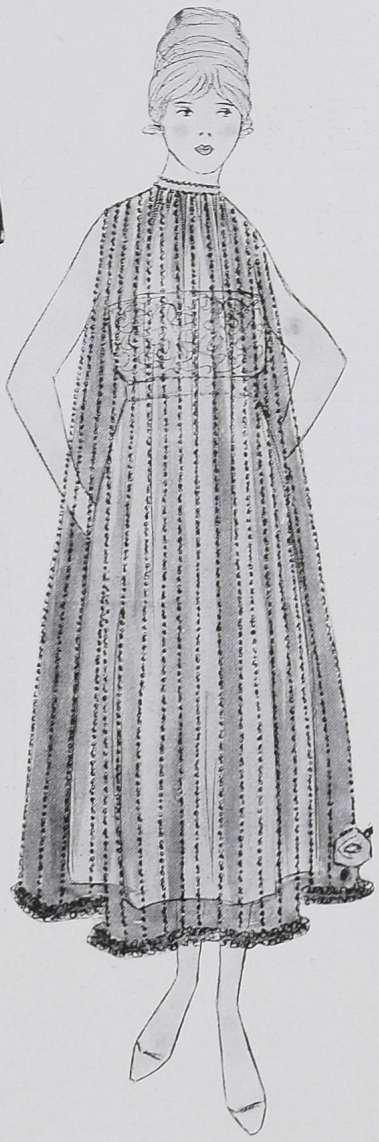
The Maison Jenny shows some of the smartest of chemise frocks in two materials. From the shoulders to the broadest part of the hips they are fashioned of such delicate fabrics as voile de soie, while the lower sections are made of heavier materials such as serge, tussore, or satin. Girdles, which have been very much in evidence of late, are used by this house in a novel and attractive manner. Some of the simple chemise frocks are banded in front, in back, and under each arm, but the side front and side back sections fall straight and loose from shoulder to hem. One of the most youthful of these frocks is made of beige chiffon combined with serge of the same colour. The little jacket, an indispensable item where these frocks are concerned, is also of beige serge.

Seldom has a more charming or more varied

MODELS FROM JENNY

In these bewildering times of vague waist-lines, a white silk cord does a great deal for a black satin coat by defining a waist-line for it. This cord belt is but one of Jenny's infinite varieties in belts. Cuffs are white satin

A great deal of respect is being given to organdie, and it is its due, considering that it can do things of this sort. The skirt is dark blue organdie white dotted; the blouse is white, blue dotted—the blue dots are embroidered



(Right) Who shall say that the chemise has had its day? From its tight little collar to its ruffled and rose-trimmed hem, this frock is but one chemise. Yet through its black tulle and strass (as through a glass darkly), we see a slim and belted silhouette in gold tissue

(Left) This is the dress of "Etamine" on page 15. The embroidery is in blue and grey cord. This higher neck-line is notable at all houses

(Middle, above) Not in many seasons have they made so much of the coat. Besides those jaunty affairs which match the skirts of frocks and are just long enough to conceal the frock-tops of contrasting material, there are endless novel separate coats, such as this of brick red velours de laine, buttoned and tasselled on the lower edge

ever a year when girdles were so prominent? You can wear them narrow or wide, high or low, in leather or serge, varnished or buckled. Knotted girdles, girdles swinging loose and tasselled of silver cord or coloured beads, whatever roving fancy suggests, that you can wear with a light heart, for it is sure to be found at the Maison Jenny.

Although the straight silhouette prevails, Madame Jenny has not banished the peg-top or tonneau effect entirely. She shows a few draped frocks which are wide at the hips and narrow at the hem, but they are not sufficiently pronounced or sufficiently numerous to mar the straight effect of the whole collection. A few sports coats, which are very good, are to be seen, notably a three-quarter coat of velours de laine with swinging red tassels.

Colours, on the whole, are inclined to be neutral, but, in silk and thin materials, Madame Jenny uses much green. In heavier fabrics grey, beige, dark blue, and black and white predominate, and there is a marked tendency, where frocks are concerned, to confine bright colours to the trimmings and, in the matter of suits, to hats. A good deal of serge, gabardine, tussore, jersey in silk and wool, and crêpe de Chine is used. For tunics and overdresses voile de soie and delicate Chantilly seem to be the most popular fabrics; apart from these, velours de laine, taffeta, satin, organdie, foulard, tulle, and embroidered filet divide the laurels between them. As to trimming, there is much effective embroidery, less metal brocade, and just a touch of paillettes.

THE LANVIN COLLECTION

The majority at the Maison Lanvin is distinctly in favour of the straight silhouette, straight and youthful to a marked degree, but

A great many coats are doing things like this; it starts demurely in black crêpe de Chine and suddenly bursts into an amazing plaid, in red and black. Sleeves are sometimes permitted a slight bulge at the elbow, but they fit at the wrist

MODELS FROM DŒUILLET

While not very long, this skirt makes clear its adherence to the new rule of longer skirts, and it conceals such little fullness as it has by pleats. For the rest, it is marine blue serge, yellow soutache braid, and white organdie

(Left) Blue voile de soie, black Chantilly, and black satin—a spring triumvirate. One can't help being concerned about these neck-lines; they seem to be steadily creeping up, as skirts are creeping down

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BULLOZ

(Right) Well may they call it "Riviera," this frock of white crêpe de Chine, embroidered in heavy white silk floss; for it is a frock for fair and warm days. The bodice and coat are of dark blue crêpe de Chine, banded with white. We thought differing skirts and coats were confined to sports suits, until we saw this frock

BULLOZ

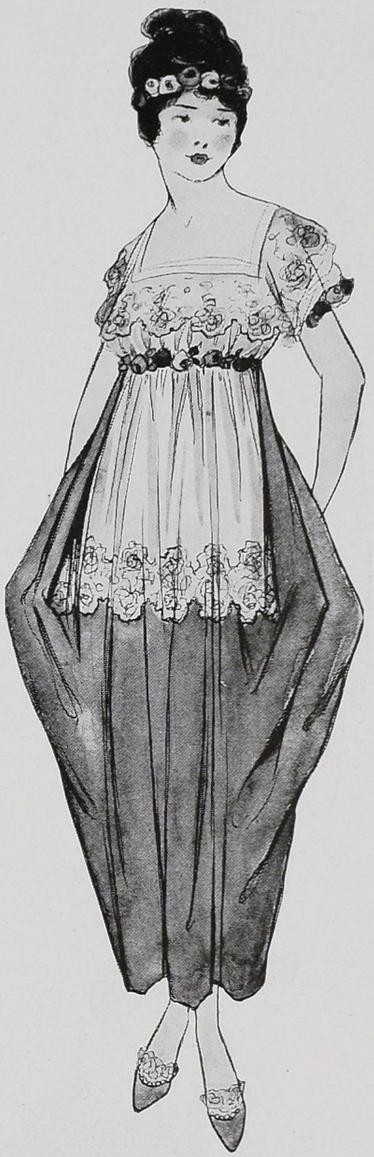
(Left) On a day when one is to do something particularly dashing, a dress like this one, called "Postillion," announces its entire readiness to start for anywhere. The bodice and underskirt are of tan tussore, embroidered in silver braid and old-blue silk threads. The tunic is made of old-blue gabardine and two-fabric frocks are smart

BULLOZ

(Left) These little coats that accompany one-piece frocks are some of the most interesting developments in the foreign situation. This frock is of black satin and raspberry coloured faille, with raspberry silk embroidery on the black satin part. The black satin coat, which is collared and cuffed with raspberry faille, hides the silver-embroidered raspberry chiffon bodice. The name of the costume —pardon us for not introducing you before—is "Mon Amour"

MARGAINE-LACROIX

They named it "Mirage" because it looked like something—and then wasn't that at all. It really is a chemise frock; don't let those outstanding pockets lead you into thinking that it's a "tonneau" gown. The upper part is of white chiffon embroidered in silver and black, and the under part is of black satin banded with peacock blue satin ribbon. The whole thing—it's really the main issue—is clouded with black Chantilly lace, for this season lace frocks come into their own again



An apron assumes rare dignity when it is part of an evening gown of rose faille. The apron, which Paris commands us to wear this season, is here of pale rose tulle over blue silk. The bodice from which it hangs is of silver lace, and the flowers are blue, rose, and tan

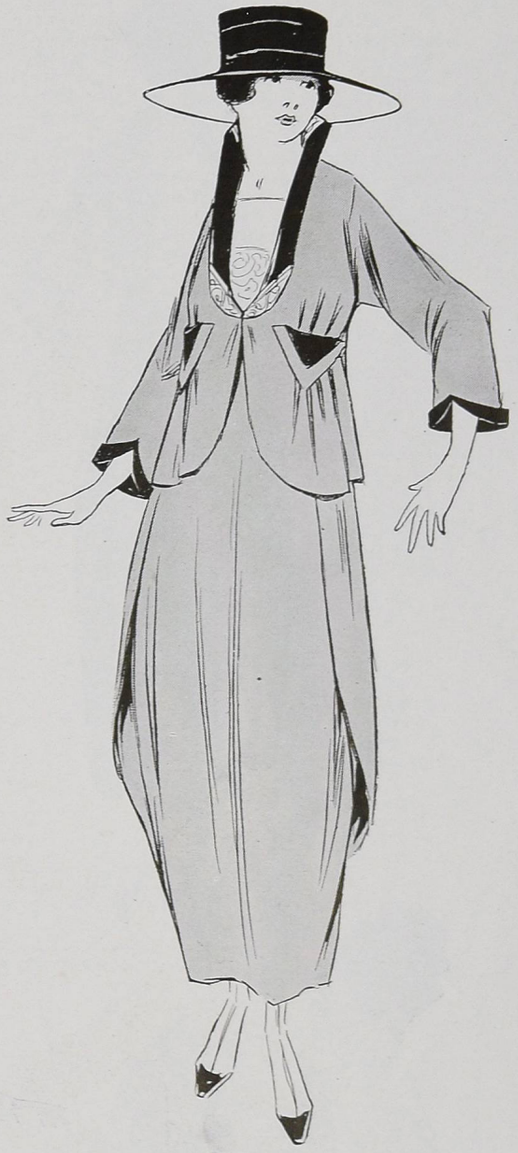
just a few frocks show the wide effect and, though are they few in number, they are remarkable for colour combination and design. One insensibly connects with Lanvin the quality of youth and freshness, but this year a quaint coquettish touch, a demureness that is most alluring, has been added, and frocks that were charming before have become quite irresistible.

Blue and white and blue and red are combinations that are frequently seen at the Maison Lanvin. Straight serge frocks with skirts slashed at the sides and lined with white piqué have been launched on the world but, even without Lanvin's benediction, they are sure of a successful career. One of the smartest and prettiest of these frocks, called "Romeo," is of blue serge, the collar and cuffs are of white piqué, and the edge of the skirt shows a white piqué lining.

The old idea of two skirts to one coat has, in one instance, been reversed at the Maison Lanvin. A blue serge frock has been provided with a smart, straight white satin jacket trimmed with blue wool pompons. Then, for fear this should prove too startling, a second jacket of modest blue serge was added. One blue serge frock is decorated with red beads, arranged to form a sort of plaid, and another has red beading about its edges. Pompons made of wool claim pride of place in the Lanvin collection as trimming for suits and chemise frocks. They are rather like buttons, are utilized in various shades, frequently red, and are often combined with ornaments of coloured straw. Panelled skirts are very smart, particularly those of blue serge, where each panel is lined with white, and falls loosely over a short white petticoat. Afternoon and dinner gowns of black satin, trimmed with white bead embroidery or jet, are a feature of the Lanvin collection. Some charming crin hats, also often trimmed with jet, are shown with these gowns.

One of the few frocks which shows the wide effect is a sleeveless evening gown of tête de nègre satin. The bulging drapery at the hip, which contrasts with the soft draping about the waist, is masterly, and the ropes and tassels of brown wooden beads complete a gown which is always and unmistakably Lanvin. One would have thought that the possibilities nascent in tea gowns had long ago been exhausted had not one been privileged to see a number of these exquisite, filmy trifles, in the daintiest of colours, trimmed with flowers of silk or beads. Chic bathing costumes and brilliant beach cloaks reminded one forcibly of Trouville and Deauville, and set one speculating as to what sunny shore they are, this year, destined to adorn.

Lanvin features the waistcoat-blouse, which is shown at the right of page 17. Sleeveless and cut square in the neck is this blouse, which is short and flat in front and is frankly buttoned on to the skirt at a rather high waist-line. The waistcoat fastens at the back, where it is again buttoned firmly to the skirt. Under the arms, this unique little garment is not attached to the skirt, but is allowed to drop slightly, and the edges are neatly slashed to form three or four little square tabs. Worn with this blouse is a short-sleeved guimpe, which is made of white piqué in one instance, of white satin in another, and again of blue serge like the skirt. In the last-mentioned instance, the blouse is embroidered about the waist-line with grey thread and is not buttoned to the skirt. Over this particular serge waistcoat is worn a short, flaring, serge jacket, also embroidered with grey thread.



The once-piece frock and attendant jacket that we shall all be wearing this season, is here made of blue serge. It is accompanied by a narrow sheath-like tunic, black satin facings, and Persian trimming, inserted, with French cleverness, just where it is most effective

MODELS FROM WORTH

AT THE DŒUILLET SALONS

Some one once asked me, did M. Dœuillet ever design a gown, a suit, or any "unconsidered trifle" that was not smart, pretty, and wearable, and, as is to be expected, the answer to my

(Left) There could never be a Worth opening without a stately black evening gown, but how could we imagine that by the medium of that evening gown Worth —of all couturiers—would introduce the trouser-skirt? Discreetly veiled with lace, the feet emerge through openings in the satin frock

(Left) It is a habit of the designer of this light grey serge frock to make the tops of frocks blossom into such airy materials as embroidered cream organdie. They are doing all sorts of things with belts, this spring

(Right) The counterpart of the scarf so apt to slide off one shoulder when not watched, the French couturier attaches to the coat as a collar. This sports coat of Italian green "peau de chameau" has a white lining

MODELS FROM PREMET

A fearless use of organdie characterizes the spring frock from Paris. The back and shoulders of a black satin dress are of white organdie, embroidered in gold

One of the few foulard dresses that this house shows, even in this foulard season, is one in which tête de nègre foulard, spotted with rose, is used against a background of tête de nègre satin. It is called "Columbine," and is short of skirt

And now, it has occurred to a French designer to dye Irish lace, and as grey is popular, he dyes it grey. The frock is of black satin with a pleated apron tunic

honourable and gallant friend's rather ignorant inquiry was in the negative. What was true then is certainly true now, for this year were shown some of the prettiest frocks ever seen in the Dœuillet collection.

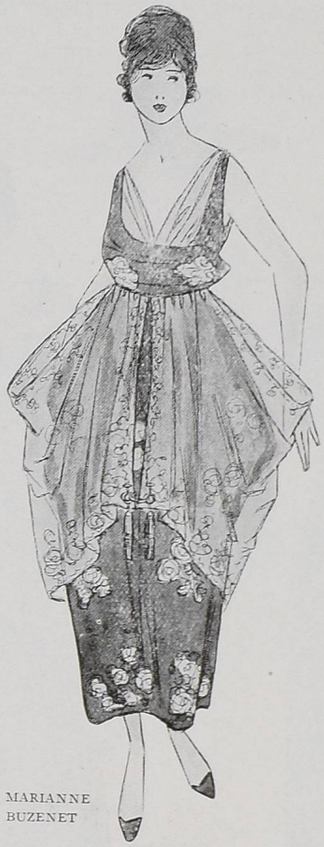
The faculty for doing everything just right is M. Dœuillet's to the *n*th degree. He shows his clients a few tonneau gowns, a few peg-top skirts, a few frocks narrowed slightly at the hem, and others of the chemise variety. Each and all are perfect of their kind. One's preference for the straight silhouette wavers when looking at the tonneau, and one's hardly admitted fondness for the tonneau fades when confronted by the peg-top. Altogether, one leaves the Maison Dœuillet in a most unstable condition of mind.

Tailored frocks show a considerable increase in length, and are distinctly narrow. The half-length coats are very smart, and the width at the hips is achieved by means of outstanding pockets. The majority are loosely belted at an easy waist-line. Buttons have been most persistent this spring. They seem to be used, not so much for the purpose of fastening, for in many cases the actual closing of the gown is concealed, as ornamentation. "Philipée," a pretty dark blue serge frock, is smartly trimmed with buttons. Very pretty is a model called "Rosine," a coral-red bure frock stitched in white, and "Vicomte," a blue serge frock embroidered in red, is equally charming.

At the Maison Dœuillet the shallow V still prevails, and there is very little evidence that the line is creeping up to the base of the throat. Practically all these frocks are trimmed with embroidery, one of the most usual as well as the most effective methods being simple rows or bands of stitching done in contrasting colours. Red stitching is frequently seen on blue and beige, and white on frocks of coral-red.

Foulard in conjunction with dark blue serge figures in the Dœuillet collection. Use is made of tussore, jersey, crêpe de Chine, and organdie, of cheviot, lace, lamé tissue, and jet. White organdie combines very prettily with open-work English embroidery. One of the most striking frocks in the collection was of white silk jersey effectively embroidered with coral-red beads. A black satin evening gown of great beauty was slender in line. It boasted a long pointed train and huge tassels of blue and black beads fell from the hips. It was rivalled by a grey frock of generous width, which rested on the ground all round, and was loosely belted with a narrow girdle of grey tissue.

Among the straight one-piece frocks in the Dœuillet collection, one of the prettiest is "You-you," of blue serge, straight and slim, with splashes of jet embroidery on each side above the hips, and effective touches of jet here and there about the neck and sleeves. Pretty, also, is "Sans-façon," at the upper left on page 19, a flat-backed, redingote-like frock of blue serge with simulated embroidered pockets high on each hip and pleated panels set in the sides of the skirt. This frock buttons down the middle front, and a pretty and useless belt, which emerges from somewhere under the arms, is tied carelessly in front at the waist-line.



MARIANNE BUZENET

(Left) Just to show her impartiality in the controversy between straight and "tonneau" frocks, this designer emphasized the "tonneau" which she has made on this gown of blue taffeta interwoven with silver by dropping over it draped, silver-embroidered bronze tulle

(Left, below) This designer does that "tonneau" thing not only once but twice in this amazing frock of blue satin, long of train and overhung with black tulle and black lace, girdled with black satin, and dripping with jet

MARIANNE BUZENET

(Right, below) Yes, there are trains —many of them. Some of them appear on this gown of black and white satin. Things grow a bit more exciting on the girdle; it's of silver cloth, embroidered with rhinestones and jet

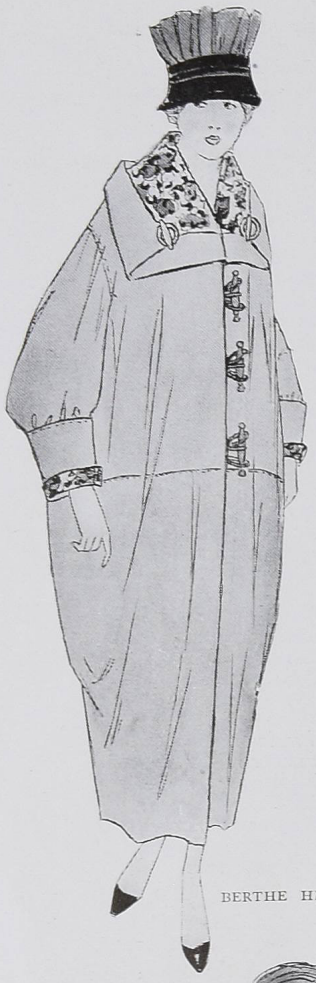
MARTIAL ET ARMAND

MARTIAL ET ARMAND

Think how dignified we would have to be if we would live up to these designers' ideals. This gown is of rose mousseline embroidered with rose and yellow with black satin overdress

(Left) One of the most exciting outdoor events of the season is this coat of beige gabardine, collared and lined with silk cashmere patterned in black, red, and yellow, and ungirdled in a season of girdles

(Right) The extremes to which they go in narrow skirts is apparent on this suit of grey wool jersey. If one believes in greater freedom for women, one unfastens those buttons on the skirt



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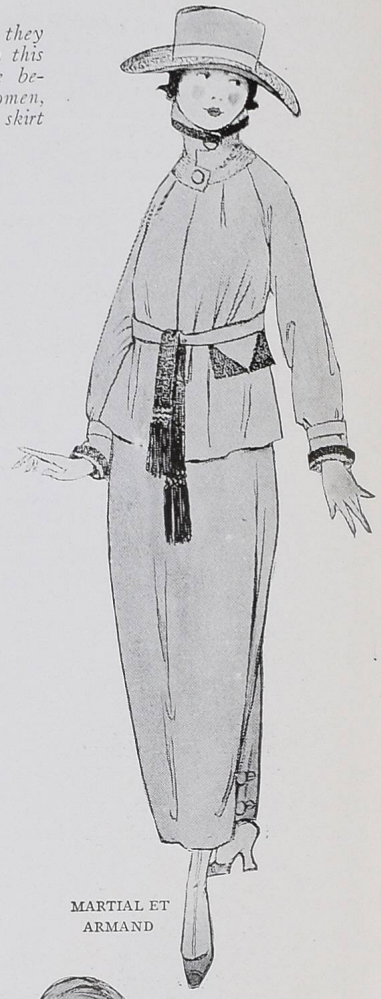


MARTIAL ET ARMAND

LELONG

(Left, above) Yes, they are still doing things with satin. They have here done a frock of green satin collared and cuffed with pale grey satin, and boasting—though it's really too small to boast about—a vest of white muslin

(Right, above) "Tonneau" frocks, for the most part, achieve their silhouettes without spectacular display. This frock of marine blue serge and black satin steals into the "tonneau" outline so quietly that one can scarcely believe it is there

(Left) It's wonderful what pockets can do. They can change a simple little chemise frock, like this one of blue serge and black satin, into the most sophisticated of "tonneau" gowns,—and many pockets are doing it, too, so Paris tells us

(Right) "It takes two materials to make a frock," designers say, these days. This frock is divided between blue serge and plaid silk in soft tones of blue, grey, and red. That tassel is grey silk, and there is a bit of white muslin at the neck

LELONG

MAUPAS IS MAKING JACKETS WITHOUT SLEEVES, AND "THEY" ARE WEARING THEM, WITH THEIR DRESS SLEEVES SHOWING THROUGH

BLUE SERGE MAY BE MUCH EMBROIDERED AND VERY SIMPLE AT THE SAME TIME; AGAIN WE DO HOMAGE TO CHANTILLY LACE

(Right) The couturiers are now baffling us by taking any amount of time and trouble designing little straight coats, like this one of blue serge, embroidering them with red thread, and then deliberately leaving out the sleeves. The real secret is that these little coats generally belong to some little frock which generously supplies the sleeves

(Middle, below) Frocks and coats are doing remarkable team work; this frock supplies sleeves for the little coat above and continues its straight line right down to the hem. The frock, like the coat, is of embroidered blue serge, and it has a band of red stitching just below the hips. The coat and frock have a preference for black buttons

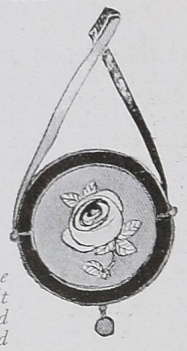
(Above) The Parisienne must have done more than merely murmur her approval when the sleeveless coat was presented to her; the couturiers are making more and more of them. Just the bashful beginning of sleeves were given this coat of shepherd's plaid; the frock of the same material does the rest. Black velvet, as a collar, is one of the coat's smart features

We certainly have ceased to associate Chantilly lace with benevolent old ladies wearing impossible high-backed combs. Paris has taught us—and we were glad to learn—how very smart Chantilly can be. A black satin frock with a pale rose mousseline vest (and mousseline is desirable) is possessed of long dazzling bands of imitation jet and "wing" sleeves of black Chantilly lace

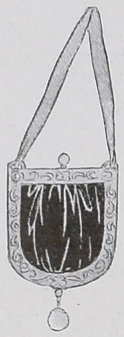
THE SACK OF PARIS

We Have Given Up Guessing What Is in Her Bag; It's Enough If We Can Guess of What It's Made

(Left) Black satin forms the upper half of this bag; the rest is blue satin, embroidered with pink roses and green leaves



(Right) If one's bag be wooden, it is well that it should be black lacquered wood edged with red and blue, with blue satin sides

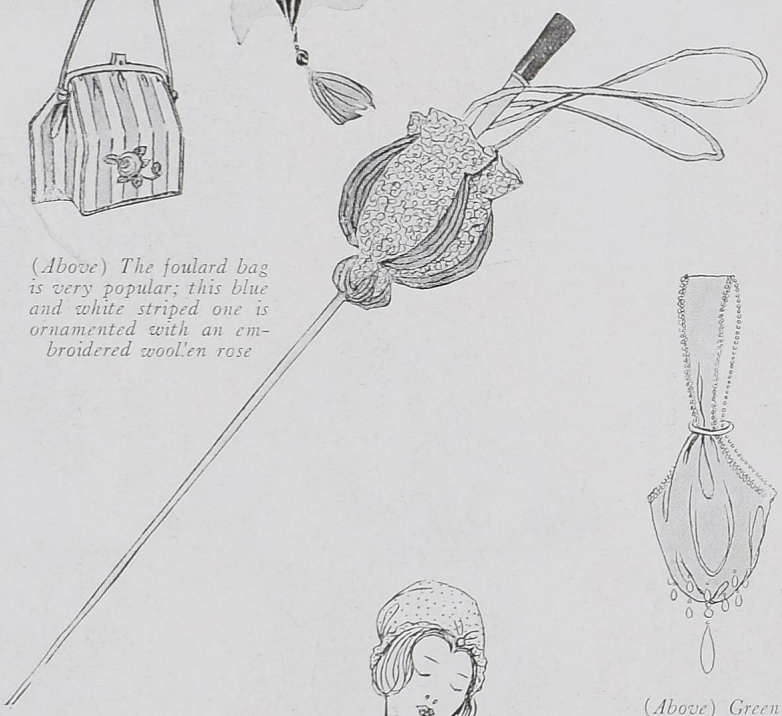


(Left) While adding the "last word" to an argument, it is well to have an emphatic yellow and black striped satin bag, with rose decoration, to swing on two fingers

(Right) There are so many expeditions which are the jollier for the companionship of a green and black satin bag

(Left) If one does not care for a wholly wooden bag, the frame may be of wood, in barbaric colours, and the rest black satin

(Above) The foulard bag is very popular; this blue and white striped one is ornamented with an embroidered woollen rose



(Above) Green silk, blue beads,—it only takes a trifle, after all, to make a woman happy in spring; but it's got to be the right trifle

WITH the exception of the sandbag, which is, fortunately for Paris, the property of the "front," there is not a bag of any sort whatever which may not be found at this moment in Paris. The city staggers on, as it were, from month to month, under its burden of sacks. Is any one out of employment? She makes out of that material airily described as "next-to-nothing," a hand-bag, a sewing bag or a bag of some sort which she promptly tries to sell to an already bag-burdened public, usually through the medium of some *ouvroir*.

Pathetic indeed are some of these creations of necessity, which are bought, if at all, out of sheer pity for the maker. But even pity has its limits; and when we have bought a round dozen of these bags for charity's sake, for our own sake we go to a smart shop and part with a goodly number of francs for a "joy" bag —one which we can carry with the satisfaction of knowing that we are neatly and correctly "bagged."

AND EVERYWHERE FOULARD

Bags of striped or figured foulard are very smart indeed with thin summer gowns. Effective stripes are selected, and the bags are of unusual and striking shape, decorated in some new fashion. One sketched at the left, in the middle of the page, is of blue and white striped satin foulard, with a rose of woollen embroidery in brilliant colours embroidered on the side. The bag is bound all about with plain blue satin, and blue satin forms the strap. Other foulard bags have draw-strings of knitted wool, and are adorned with woollen tassels. Striking effects in colour are sought for in these bags which often supply a picturesque note to an otherwise neutral costume.

The paper bag was sketched in the issue of Vogue for Late February — an oddly pretty bag of braided Chinese paper, finished with "ribbons" of linen. One of the new bags, sketched in the middle of the page, is made of soft straw, embroidered with coloured silks. Hand-straps of ribbon or knitted wool are attached to the bag of straw, which is daintily lined with silk.

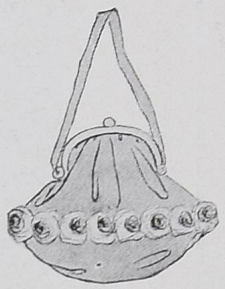
There are also bags made of flowers; they resemble nosegays when carried in the hand. An opera bag for a débutante is of thin rose silk, entirely covered with soft pink roses. Not of silk are these flowers, but of that soft yet crisp muslin which has always been used for artificial blooms. These roses are made especially for this purpose; they are spread flatly on the silk foundation. The strap is of rose satin finished with silver tassels, and the clasp is covered with rose silk. Similar, but for a more elderly woman, is a bag sketched at the lower right; it is of violet silk half covered with artificial violets. An amethyst pendant swings from the bottom of this bag, and the strap is of violet silk. A very pretty bag of silver tissue, at the lower left, is encircled with pink and silver roses.

BEADED CASHMERE

Many smart bags are made of bits cut from a cashmere shawl; the intricate pattern of the tissue is accentuated with coloured beads. These are exceedingly pretty in colour. Bags of silver beads are decorated with a striking design worked in beads of a contrasting colour. One silver bag bears on its side a blue bead bat with outspread wings; another shows an odd design in black beads; while a third bag, of black beads, bears a blue bird in full flight on each side. Some of the new bead bags are checked and striped to resemble silk bags. One of yellow and black beads in stripes is effective; a "chequer-board" bag in emerald green and bright blue beads would supply a bright note of colour.

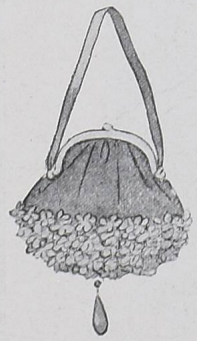
However, many makers of bags are abandoning beads in favour of tissue, embroidered with beads. Marthe Gauthier is making embroidered bags of Bianchini satin. The clasp of the satin bag is of ivory-white celluloid, tinted coroso, or shell. The tortoiseshell clasp is very expensive, but the imitation shell costs but a moderate sum, and is very generally employed.

(Above) And if one insists on a swagger-stick, one will favour the swagger-bag of blue straw and beige embroidery which Jeanne Duc makes part of it. The natural wood stick has a blue lacquer top



For festive hours the bag is of silver cloth; the roses are of pink and silver; the clasp is silver. Of course the festive hours are few

At one's tailored moments an infinitesimal valise of black satin is the only thing worth considering. Pipings, strap, and pendant are blue



Some one has picked her a bunch of violets—oh, no, it's a bag. Half of it is violet silk, half is violets. The pendant is amethyst glass

WITH THE PAINTINGS OF GREAT MASTERS AS A THEME, NEW YORK SOCIETY GIVES A SERIES OF TABLEAUX FOR THE BENEFIT OF THE ALLIED CHARITIES

A series of tableaux after the paintings of great masters was given in February at the Century Theatre. This tableau is from "St. Cecilia," by Raphael. The interpreters are Miss Maud E. Kahn, Miss Sheila Byrne, Mrs. William S. Fairchild, Miss Laura Browne, and Miss Marianne McKeever

(Above) "England, My England" by W. E. Henley, was recited by Mrs. William Faversham, who with her two sons William Jr. and Philip, made a particularly striking tableau. Miss Elsie Janis and Miss Laurette Taylor were two of the actresses who helped to make this benefit a success

(Right) Two lovely figures in "The Journey of the Magi" were Miss Aileen Sedgwick and Miss Ethel Potter. The thirteen tableaux were under the direction of Mrs. Reginald de Koven, Miss Elsie Maxwell, Miss Gertrude Kingston, Mrs. Charles Van Rensselaer, and Mrs. James Kidder

(Below) "The Nativity," by Botticelli, supplied another very beautiful theme for a tableau of angels. Standing: Miss Elizabeth Burgess, Miss Elizabeth Thompson, Miss Frances Fairchild, Mrs. William Sturgis. Below them, kneeling: Miss Elsie W. Saltus and Miss Florence W. Gilbert

(Below) This group, from the painting, "The Journey of the Magi to Bethlehem," by Gozzoli, achieved a wonderful effect by colour and lighting. Standing: Adelaide Wilmerding, Loraine Allen, Constance Peabody, and Margaret Warren. Kneeling: Mrs. Robert C. Myles Jr. and Mary Esther White

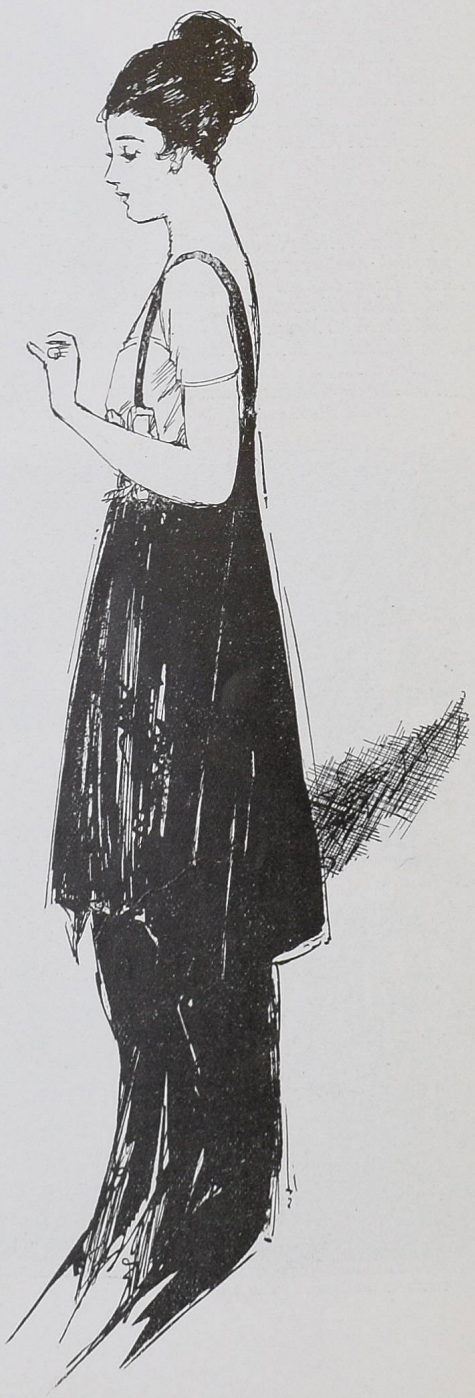
(Above) Two angels from "The Journey of the Magi" group were posed by Miss Alice Drexel and Miss Ulrica Dahlgrén

Photographs by the Catherine Fairchild Studio

SPRING GIVES NEW FROCKS A KINDLY WELCOME; THE FABRICS OF OUR SPRING ATTIRE MAY BE EITHER LUSTROUS OR FILMY; IN EITHER CASE, THEY ARE APT TO BE EMBROIDERED; THE EVENING GOWN, OFTEN NARROW AT THE FEET, MAY HAVE A TRAIN OR TWO, AND MAY BE AS ONE-SIDED AS IT CHOOSES

(Above) The afternoon dress made with an overbodice of chiffon will not be unwelcome anywhere this season. This slip of olive green satin is embroidered with olive green silk floss, and the overbodice of olive green chiffon is embroidered too, at the neck and on the cuffs which hold in the very full sleeves

(Below) When black satin and white satin are both very popular, and when combinations of colour are appearing nightly and daily, an evening gown of black and white satin, of the twice-trained variety, is necessarily a success. The narrowness at the ankles is emphasized by a long full tunic above. The neck is cut in a V at the back; at the front, where it is square, there is a bow-knot of rhinestones



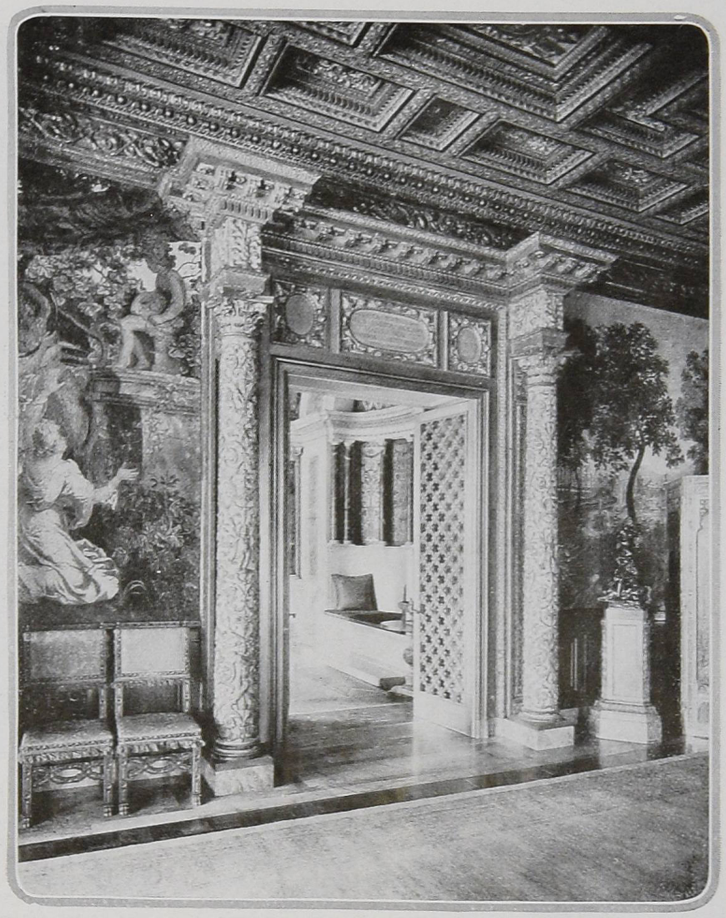
(Above) That gowns may be one-sided and still be altogether fair, is proved by a blue brocaded satin evening frock on which the drapery is high on one side and low on the other. The train is pointed. A semi-fitted bodice is supported by black spangled shoulder straps, and filled in with flesh-coloured chiffon

A HOME IN THE ANTIQUE

There Is No Longer Any Novelty in Antique Furnishing and Period Rooms, but the New York Residence of Mr. William Saloman has More Than Its Share of the Treasures of the Past, Many of Which Have Been Rescued from the Decay which Waits on Apathy

IN the furnishings of the New York residence of Mr. William Salomon is combined the material of a dozen collections, each of rare beauty. The Persian rugs, if assembled, would compose a most distinguished collection. This is also true of the silver, of the glass, of the paintings, of the tapestries, —in fact, each object contributes its share to a careful collection with a history recorded for many generations.

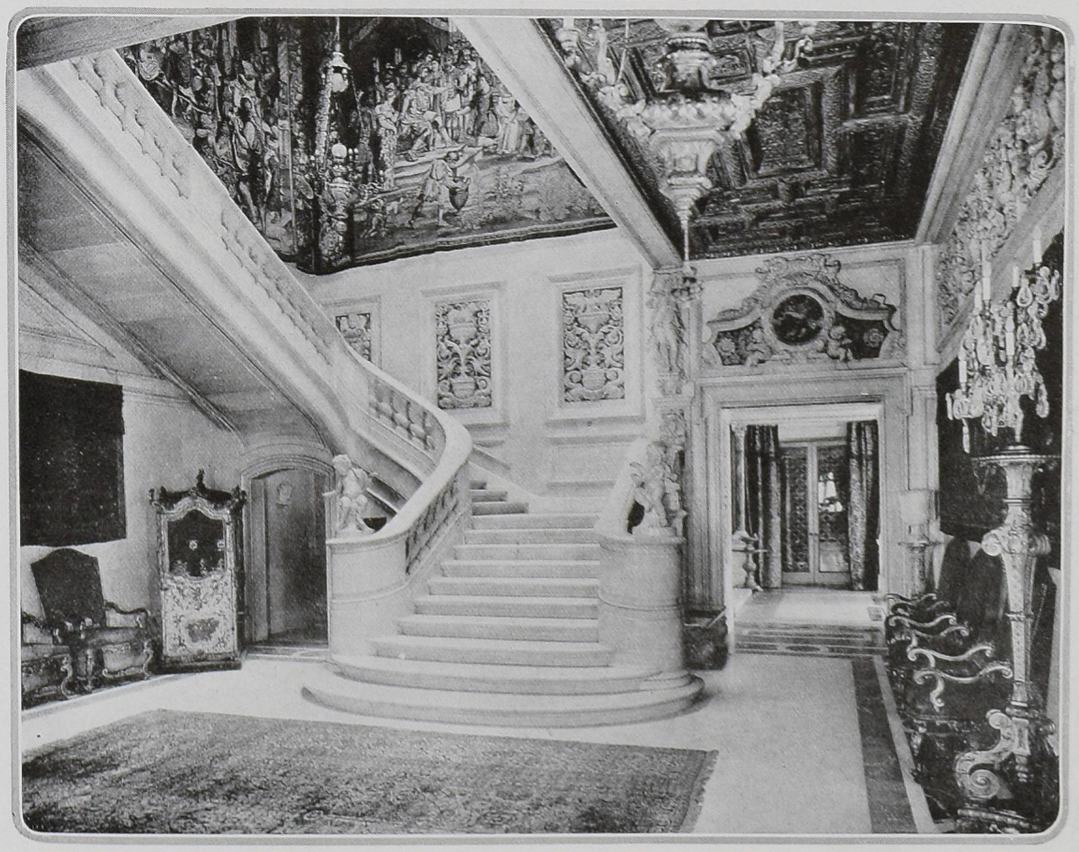
The great entrance hall, illustrated at the bottom of this page, is all of white marble. Set in the walls are richly carved panels of old marble, which were found in a villa at Bargheria, a little group of villas about fifteen miles distant from Palermo. This villa, once apparently the property of some high church potentate, had been abandoned and was rapidly falling into ruin when discovered by Mr. Salomon. The greater part of the carvings were parts of the exterior ornamentation; in fact, the handsome frieze of the hall is composed of pieces which formed the backs of benches. The two cherub figures on the newel posts are decorative sculptures from an old church; they harmonize perfectly with the other marbles.



Photographs on these three pages from Johnston-Hewitt Studio

(Left) Not content with a mere furnishing of antiques, the New York residence of Mr. William Salomon is literally built of antiques. In the library, walls covered with antique velvet lead to a Renaissance cornice, framing a painting of Minerva presenting the arms of Mars to Louis XIV

(Above) The handsomely carved pillars and cornice which frame this doorway leading from the dining-room, were once part of the altar frame of a church in Naples. The ceiling is a copy of a ceiling in San Giovanni in Laterano, Rome, and the carved cornice is from a Venetian palace



On the walls, above the inset carvings, are hangings of embroidered velvet and gilt, sumptuous treasures from old churches. There are many superb old chairs with gold frames and red damask seats, while beside the staircase is a sedan chair of the period of Louis XV; this was once a gift from a prince of Savoy to a prince of Sicily.

THE PALM ROOM

From the great hall, one looks through the palm room into the dining-room. This palm room is a small marble apartment distinguished by a lavabo finely sculptured by Pietro Lombardi, which is massed with ferns and flowers. On one wall there is a recessed seat in a white marble niche, with small columns of black marble framing panels of Venetian mosaic above. Between the palm room and the dining-room are doors of antique wood trellis, gilt and covered with glass; through these is glimpsed the dining-room beyond. The great square of blue carpet gives the only variation from the rich tones of gold and age-softened wood.

The key-note in the decoration of the dining-room (at the upper right on page 31) is in the Flemish tapestries which cover the four walls. The south wall is broken by a group of high windows, and the east and north walls are likewise diversified, the first by the great marble

Cherub figures guard the beautiful marble stairway which leads upwards from the entrance hall. In the wall are inset richly carved panels of Italian marble. The Louis XV sedan chair was once a gift to a prince of Sicily

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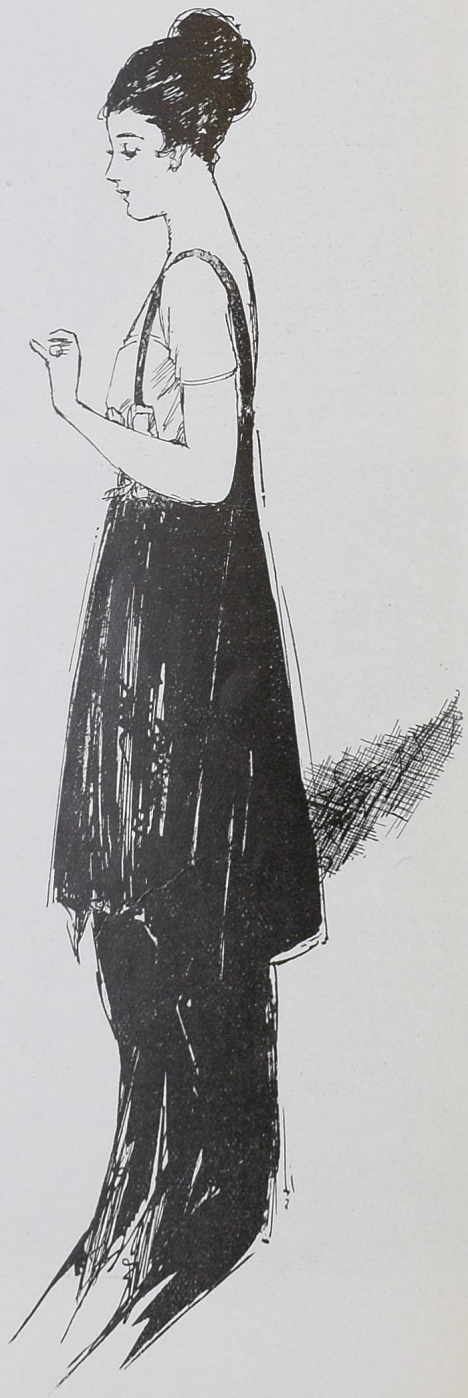

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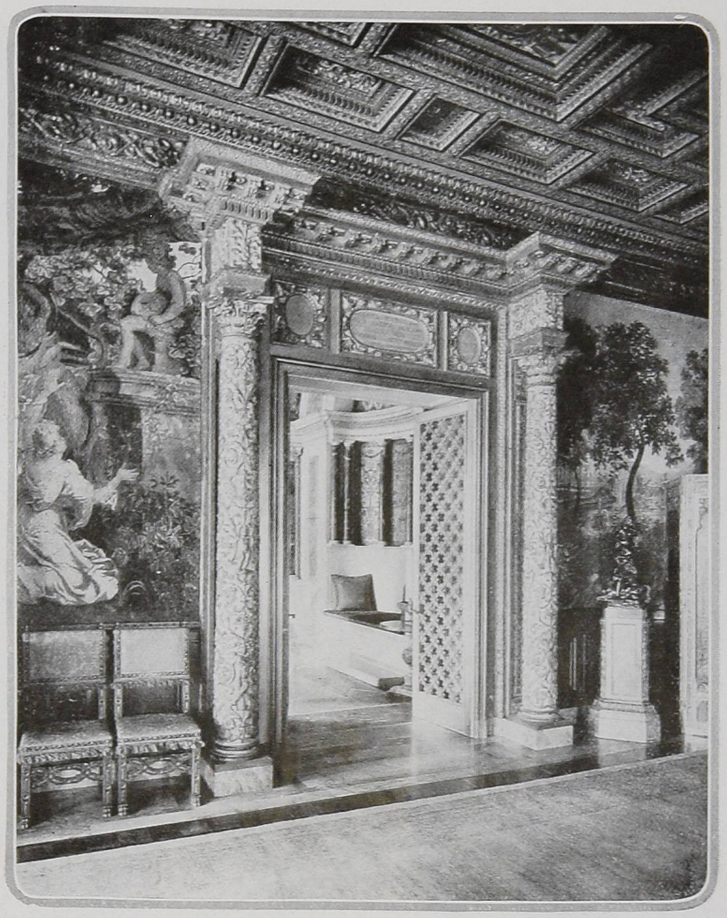

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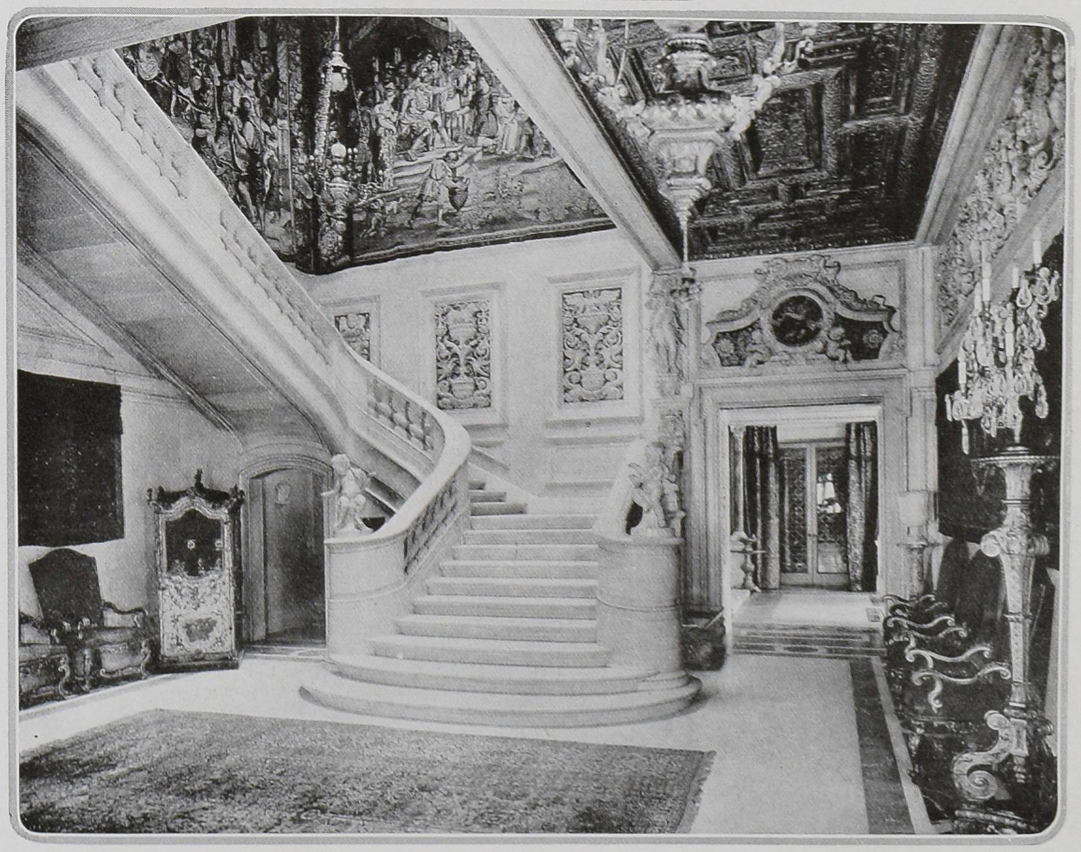

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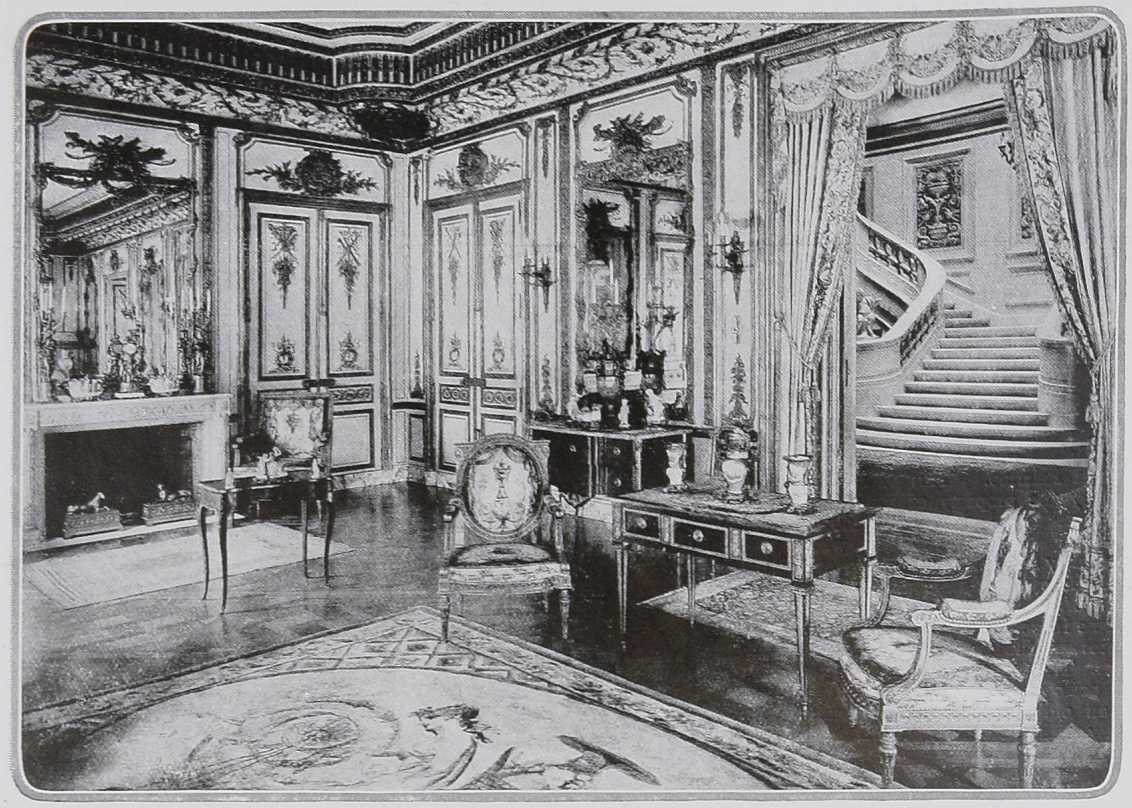


(Above) The large salon on the main floor transports one to France itself. It is all in the white and gold panelling of the days of the French Louis and is lightened, after the manner of the period, by great inset mirrors. The Savonnerie rug and much of the furniture was designed by Salombier. The carved and gilded mirror frames came from a noted hôtel in Paris

(Below) The distinction of the Louis XVI period is marked in the bedroom of Mrs. Salomon. The panelling, which was once in the Château d' Antun, is of a soft biscuit colour, and the hangings are of green and crimson velvet brocade on a cream ground. The bed is a copy of that of Marie Antoinette in the Garde Mirabeau in the Louvre

mantel and the second by the magnificent entrance door, which appears at the upper right on page 29.

The mantel is of white and yellow Sienna marble, and, after the manner of Italian mantels, is on a very large scale. The small hanging of red velvet and gilt beneath the mantel gives a rich colour note most fitting in this blue and gold room. The dining-room floor is of yellow Sienna marble, with lines of violet marble. The beautifully carved cornice is of gilded oak and comes from a sixteenth century Venetian palace. The ceiling of this room is a copy of a ceiling in San Giovanni in Laterano, Rome.

On the main floor, and also opening from the great hall, are several salons. The large salon, which is illustrated at the top of this page, has white and gold woodwork, lightened by many inset mirrors. The elaborately carved and gilded cornice has much beauty. Fine Gobelin tapestries cover the furniture. The rug is a Savonnerie, and it, as well as much of the furniture, was designed by Salombier. Mirrors in old carved frames from a *hôtel* in Paris decorate the walls of this room, and there are so many extraordinary pieces of Louis XV and Louis XVI furniture that one might almost feel oneself in France. The room is full of those softened French colours that are not definitely colour, but give the dignity that characterizes the old French salons.

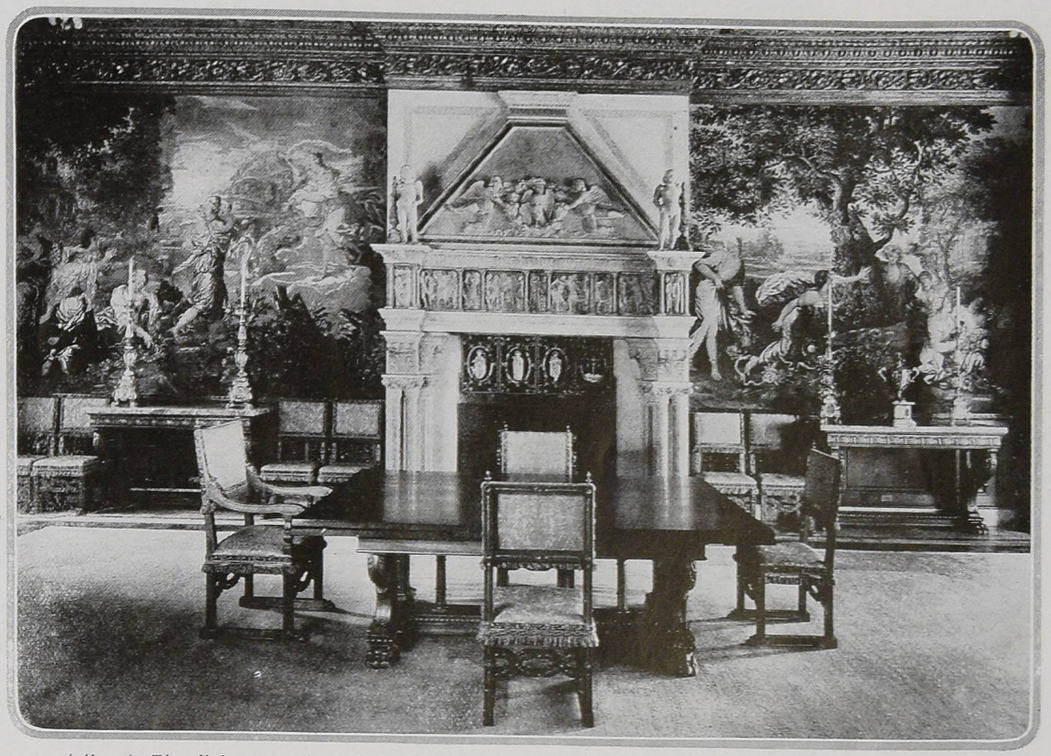
FURNISHINGS OF FRANCE AND ITALY

The small salon which opens from this larger salon is more simple and less formal. Here, again, are walls of old wood, with finely carved panels. In this small salon are hung small and beautiful paintings by such masters as Fragonard and Watteau. The simplicity of this room gives it a touch of the Directoire, as well as of the Louis Seize period. Fragile chandeliers of perished gilt and crystal hang here.

The second floor is occupied by the Italian library, many smaller rooms, and the Louis XVI bedroom of Mrs. Salomon. This upper hall is also of marble, but a gayer colour prevails here than in the lower hall.

In the library, a cornice and cove of elaborate design lead up to a ceiling painting by Terwestein, an artist of the period of Louis XIV; this painting, which represents Minerva presenting the arms of Mars to Louis Quatorze, is reproduced at the left on page 29. The library walls are hung with old-red velvet topped by a beautifully tooled walnut cornice and enriched with wood carving of the Renaissance period. The pictures which hang against the old-red velvet walls are by early Italian masters and include a "Madonna and Child" by Bellini. From all sides one catches the dull gleam of leather and gilt bindings of books, set like bright pictures in the great frames of their carved wood cases. The chairs are large comfortable ones of modern design and covered with red damask. Great vases of calla lilies on the heavily carved tables fit well into this rich scheme of furnishing. There are handsome bronze fire irons, and many small bronzes are used as decoration. The carpet is red, and the upholstery fabrics carry the same colour. The whole note of the house, in fact, is that of an Italian palace—marble and gilt and red velvet and rich brown wood.

Mrs. Salomon's bedroom, shown at the bottom of page 30, is walled with fine old wood panelling from the Château d'Autun. The pale biscuit-coloured wood is a mellow background for the Louis XVI furniture. The gilt bed is a copy of Marie Antoinette's bed in the Garde Mirabeau in the Louvre. The dais on which the bed stands is covered with dull green velvet carpet like that which covers the floor, and the bed has hangings and cover of a brocaded velvet with a creamy tone, patterned with green branches and starred with crimson flowers.



(Above) The dining-room is designed as a setting for the fine Flemish tapestries which cover its walls and the painting (shown on page 29) which forms its ceiling. Both the floor and the richly carved Italian mantel are of yellow Sienna marble. A gold-embroidered red velvet hanging below the mantel just above the opening of the fireplace breaks the solid colour of the mantel

(Below) Against the antique red velvet walls of the library hang many paintings by early Italian masters, including a "Madonna and Child" by Bellini. The carpet and the damask on the comfortable modern chairs echo the red of the walls. The bookcases are made an architectural feature and related by the elaborate carving of their built-in frames to the rest of the carved woodwork

Photograph by Alice Boughton

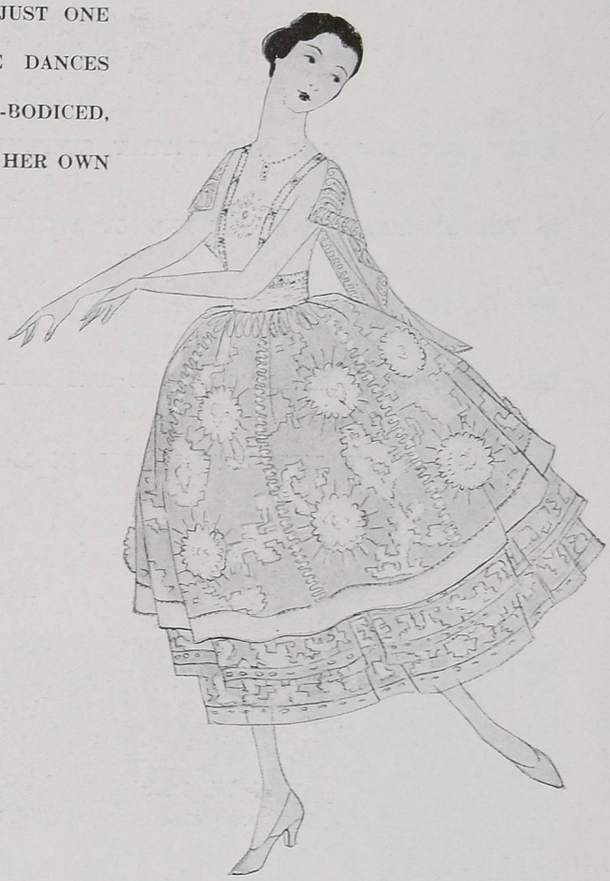
Florence Walton is an extremely busy person. She dances in New York with Maurice, her husband, in "The Century Girl" and at the Biltmore; between times, she decides which frock she will wear next. In this case it was a white satin gown of her own designing. They say that Callot Sœurs send Miss Walton a new gown every week

Just when one thinks that nothing could be more dazzling than her other costumes, Miss Walton appears in this gown. "Cardinal," its name is, and it is one mass of gold embroidery inset with mother-of-pearl. There are fluttering ends of cerise velvet

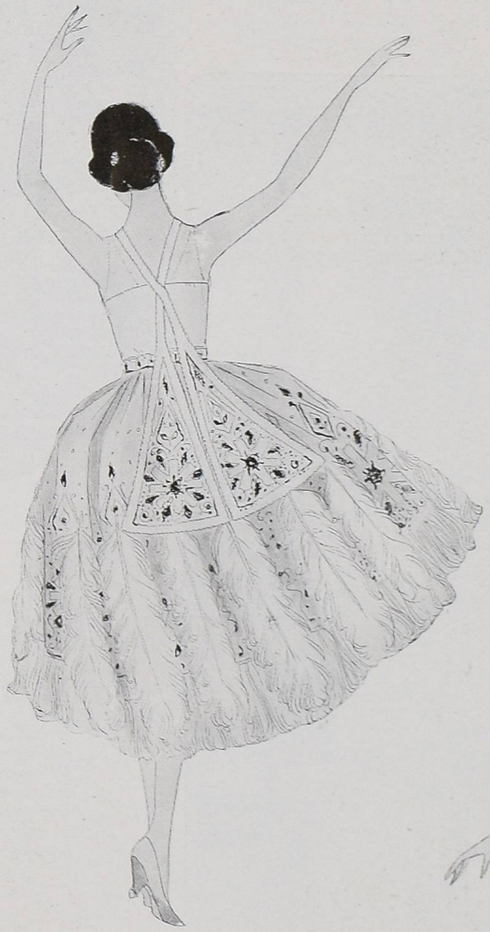
"Goya" was the only possible name for this gown, and it must be seen to be believed, for no mere words can tell about it. It is a whirl of brilliant green net, and those bands and those circles with spiral centres are of embroidery in purple and gold

FLORENCE WALTON'S STAGE LIFE IS JUST ONE CALLOT GOWN AFTER ANOTHER—SHE DANCES HER WAY THROUGH IT IN THOSE TIGHT-BODICED, FULL-SKIRTED GOWNS SHE HAS MADE HER OWN

"Salle," they call it, though the gown by any other name would be as bewildering. It is of old-pink brocade, frothed with silver lace. Of course, if the fates have blessed one with a frock like that, the least one can do, to show one's sincere appreciation, is to wear a white wig with it



There is something Chinese about it, isn't there? It seems remarkable how it manages to be both French and Chinese at one and the same time, but Paris frocks can do it easily. It is of orange net, lavishly embroidered in silver, and the skirt is splashed with white silk chrysanthemums



It isn't a dream,—it's a real live frock. The gown itself is blue, embroidered in gold, but that is merely a background for the border of long blue ostrich feathers. Like all the other gowns, it is made with a tight flesh-coloured bodice

There's always something about a Spanish costume that makes every woman long to do it, too,—especially this one of cerise-spangled pink net dripping with black lace. The roses shade from pale pink to deep crimson

It looks like a mammoth morning glory, and that's the way it is meant to look. It goes like this,—the underskirt is tomato red, spangled with black, and the tunic is of black net, embroidered with bright black spangles

EVERY FRENCHWOMAN KNOWS THAT SIMPLICITY IS THE BEGINNING AND THE END OF A CHARMING COSTUME; LANVIN COSTUMES YVONNE GARRICK OF THE THÉÂTRE FRANÇAIS DES ÉTATS-UNIS AND KEEPS THIS MAXIM WELL IN MIND

(Above) Every Frenchwoman knows that in normal times one really can't get along without simple little things like this; no woman who is truly French could turn her back for good on a dinner gown of turquoise blue crêpe de Chine, embroidered in gold metal thread, but because, at the moment, it is "forbidden fruit" she wisely stores the recollection in her mind, ready for future reference. Of course, the only thing to do with one's coiffure in a case like that is to band it with a strip of the same material as the frock; anything else would be unbearable. Mlle. Garrick wears this frock on the stage—that's one of the reasons why they say she's such a charming actress

Photographs by Ira L. Hill

(Left) Though one would scarcely notice it, at first, this négligée is really in two separate and distinct instalments—a coat and a skirt. It is all of white chiffon, embroidered in clinging vines of green beads, and cords of green and white beads fasten the coat. The cap is of tulle and chiffon, banded in skunk and embroidered with beads—how on earth do they think of those things? Mlle. Garrick, who occupies the négligée so charmingly, plays the title rôles in "Madame Flirt" and "Marchand de Bonheur." The Théâtre Français des Etats-Unis is at present at the Garrick Theatre in New York, but it hopes soon to have a New York address of its own

THE NEW GAME OF PIRATE BRIDGE

The Second of a Series of Articles on the Game Which Seems to Supplant Auction Bridge

By R. F. FOSTER

IN the introduction of any change in a game which is already well known, there are always certain difficulties, chiefly those of inertia, to be overcome. It took four years to introduce bridge, and it took at least two years to convert bridge players into auction. Side by side in London were two of the best known card clubs in the world, the Bath and Almack's, and for more than a year they stuck to bridge at Almack's, while next door, at the Bath Club, they played nothing but auction.

The difficulty in the change from bridge to auction arose first from the very immature form in which auction was presented to the card-playing world. There were no laws until the game had been played for four years. The details had not been carefully thought out, and they have been changed half a dozen times since. But the chief obstacle was that the new game completely upset two of the most important elements in bridge.

THE CHANGE TO AUCTION

In bridge, the trump, once named, was as irrevocable as when it was turned up at whist, and either side could score toward game. If the dealer happened to declare a trump that suited his adversaries better than himself, they had the privilege of doubling its value, and they could win the game and rubber at the doubled value much more easily than he could at the normal value when they did not double. At auction, they could accomplish nothing in the way of winning games or rubbers by doubling, but only added a little to their honour score.

Then again, in the change from bridge to auction the entire system of declaring and scoring had to be learned over again.

THE CHANGE TO PIRATE

In the proposed change from auction to pirate there are no such radical innovations as from bridge to auction. In fact, there is only one major change, and that is such a simple one that any person can become accustomed to it in half an hour. This is the selection in the bidding of the partner best suited to assist the declaration, regardless of their respective positions at the table.

As an offset to the slight complication introduced by the change of partners, pirate bridge has cut out dozens of complications that exist in auction. One of these is that nightmare known as revoke penalty. In bridge this was simple enough, because it was always three tricks, and those three tricks were just as valuable to one side as the other, as either could use them in scoring toward game. As everyone knows, there are thousands of auction players who cannot score the revoke penalty correctly to-day. They do not understand it, and some of them never will. Page after page in the text-books is taken up with explanations of this complication in all its branches, through all the mazes of doubling and defeated contracts.

THE REVOKE PENALTY

In pirate all this is eliminated. There is nothing to the revoke penalty but to put down 50 points in honours to the credit of each player on the side not in error, and forget it. No one revokes on purpose, and it is not once in a dozen times that it makes any difference in the result. No revokes would ever occur if partners asked each other, as they should do. If they prefer to risk paying 100 points apiece, that is their privilege. In modern card circles it is never the revoke itself that is penalized; it is the carelessness of the partner who does not correct it.

CONVENTIONS AT AUCTION

Auction has gradual'y e ome a rather difficult and complicated game to play, and the gap between the expert, armed with a hundred conventions, and the tyro who plays for amusement, is daily widening. It seems to be the fashion to take up every new convention that comes along. This is what killed whist, and, if persisted in, it would kill auction, even if there were not a better game than auction in the field. We see players doubling a suit bid when they are absolutely defenceless in that suit, doubling no-trumpers to show that they want to get away from that declaration, and so forth. None of these bids means what it says, and all of them require a previous understanding with the partner before they can be used at the card table.

There is no doubling in pirate. I have never seen a good double, although it is allowed. If you can beat two players combined, you ought to be able to go game with one of them for a partner, and contracts are very seldom set for more than one trick, against which they usually have a big honour score.

Then again, the auction player has to learn a complicated system of take-out and warning bids. If one player bids no-trumps, which means little or nothing nowadays, the partner must turn it into a trump if he has certain combinations in certain suits, or he must bid two no-trumps if he thinks that he has the real no-trumper, or he must say nothing if he has cards that balance in such-and-such a way according to rule.

When one partner bids a suit at auction, the other must learn the precise strength with which it would be proper to leave the bid alone, and when he should deny the suit by bidding something else, so as to warn the bidder that he will not find the expected support in his dummy. Then there are so many nice points to learn about judging whether or not your own suit may not be better than your partner's, even if you can help him with his declaration. All of these points make for a greater variety in the game, and ought to make it popular with players who have good judgment and discretion in bidding.

SIMPLICITY OF PIRATE

All this conventional stuff is cut out at pirate bridge. It is an infinitely simpler game. There is no necessity to warn the partner about anything by going deeper into the hole yourself, because you have no partner. If a player bids something that does not suit your hand, pass him up, and let the player that can support that particular suit accept him.

If you think you have a suit better fitted to be the trump than the one named by some other player, wait until you see who is going to help him, and then get a partner who can help you. If a player bids no-trumps at pirate, there is no necessity to warn him that the thirteen cards opposite him will not be of any assistance.

They are not his dummy, and the dummy that cannot assist him will not accept him. Nothing could be simpler. There is no convention about it.

BEGINNER'S ERRORS

Now as to a few of the mistakes that the auction player who takes up pirate is likely to make until he gets better acquainted with the game. These will be due entirely to the persistence of ideas absorbed in connexion with the older game.

The first error that an auction player is liable to fall into is attaching too much importance to winning the game or losing the rubber. In auction the rubber game makes a net difference of 500 points, because you get 250 if you win it, and pay 250 if you lose it. In pirate all you have to pay is 50, as you lose it to the individual winner only.

In auction the equity in a game is supposed to be worth 125 points, and the first game is a valuable asset, because, if you win it, it is 3 to 1 against your losing the rubber.

Taking these values into consideration, the auction player is perfectly willing to overbid his hand and deliberately sacrifice himself and his partner to the tune of several hundred points to save a game; 300 at least to save a rubber. Whether or not such an investment is a profitable one in the long run, it is not for us to discuss. The point is that there is no necessity for giving such hostages to fortune at pirate

Given four players, A, Y, B, Z, the score being a game each for Y and Z, and the auction player's idea would be to bid his head off to keep either Y or Z from winning the second game and the rubber, or to refuse to accept either of them for a partner.

THE SECRET FOR SUCCESS

This is a serious mistake. It may be laid down as an axiom, which wider experience at the game will confirm, that prompt accepting is the secret of success. It is better to be the partner of the player that wins the rubber than to wait for a chance to win it yourself. If you still want two games, they will win the next rubber just as well as this one, that is, if you are going to win them.

At auction, it was always an even chance to win the rubber if you were each a game in. At pirate there are three others at the table, any of whom may win the rubber, so it is three to one against you all the time, even if you have a game in.

Added to this, one must remember that in this game every one is for himself, with no friendships. If the players see that you refuse to accept a partner for fear he would win the rubber, they will pay you back in your own coin when you are a game in, and will refuse to accept you. There is no mercy in pirate.

REFUSING TO ACCEPT

This point of refusing to help a player to win a game or rubber was very carefully considered during the experimental stage of this game, and it was to promote prompt accepting that the rubber points were made so small that one could well afford to pay them, so as to get the benefit of the game and honour points. Here is an example of this shortsighted policy:—

	♡ A K 6 5 ♣ 8 6 ◇ A Q 5 ♠ J 10 9 2	
♡ J 9 2 ♣ 7 4 ◇ 10 6 4 2 ♠ A K Q 7	Y A B Z	♡ 7 4 ♣ Q J 7 9 5 3 ◇ 9 7 ♠ 6 5 4 3
	♡ Q 10 2 ♣ A K 10 2 ◇ K J 8 3 ♠ 8	

Y and Z were each a game in. Z dealt and bid a club, accepted by Y. Then he bid no-

(*Continued on page 66*)

Photograph by Ira L. Hill

MRS. HENRY FIELD

It was at Mrs. Charles Dana Gibson's house that her niece, Miss Nancy Keen Perkins, was married early in February to Mr. Henry Field, of Chicago. Mrs. Field's mother, the late Mrs. Perkins, and her aunts, Mrs. Gibson, Mrs. Phyllis Brooks, Mrs. Paul Phipps, and Mrs. William Waldorf Astor, were the five Langhorne sisters so celebrated for their beauty

PLAYING *the* GAME *with the* CAVE-MAN

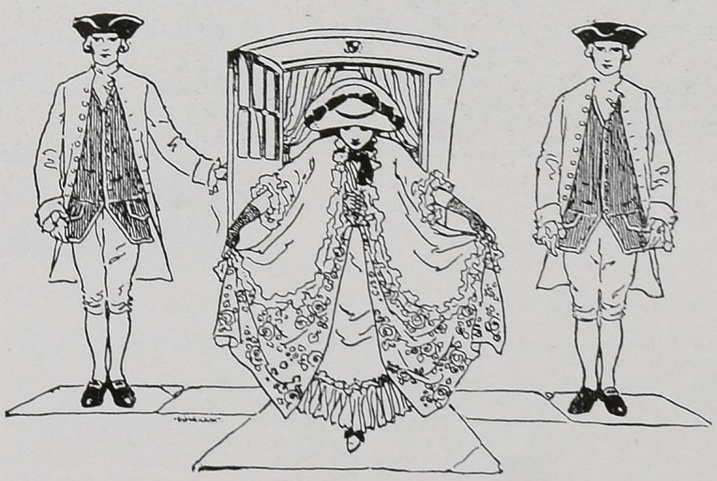
The Pursuit May in Reality Be Initiated by the Pursued, but for the Pleasure of All Concerned She Must Keep Up an Appearance of Flight; How to Prevent the Over-harmonious Marriage

WHEN Pope wrote, "The proper study of mankind is man," it is too bad that he neglected to add, "The proper pursuit of man is the pursuit of woman," for such a maxim, even without the charm of metrical arrangement, would have pleased a good many of his eighteenth-century readers. As a matter of fact, before and since Pope's day, man as a seeker, honourable or otherwise, has always given a vast deal of his time, thought, and energy to such pursuit. To be sure, Bernard Shaw, who is a lover of paradox rather than of truth, pretends to believe that we have hitherto mistaken the pursued for the pursuer. And it is true that an advanced minority of women, resenting man's assumption of the aggressive rôle, demands for women the right to pursue the opposite sex. If those of the fair sex who claim this privilege, do so in envy of the game that they see men playing, they are courting disappointment and running the risk of spoiling the charm of the oldest and most delightful game played by "children of a larger growth." If both sides insist on pursuing, what becomes of the chase? Or if a man, pursued, either tamely yields without the slightest effort at escape, or takes to his heels with terror and disgust, and, by reason of his superior speed, soon hopelessly out-distances the pursuer, then, again, what becomes of the chase?

CONSERVATIVE folk like the game as it has been played since the days when savage man felled his predestined mate as she gathered berries or drew water from the spring, and dragged her off by the hair to his cave. They argue that the analogy running through the brute creation justifies the award of rôles as we now see it in the human family. The answer to this is that the brute analogy is, on the contrary, sound reason for change in our customs, because we belong to a nobler order. We may be sure, however, that neither legislation nor ardent propaganda can bring about such a change; even the increasing share of women in men's gainful occupations has hardly promoted that end. Indeed, the presence of men and women side by side in places of daily employment furnishes new and better opportunities for the old, old game, without any inversion of the ancient rôles. The normal man of marriageable age never forgets for long that his office-mate, of approximately like years, and moderately pleasing personality, is a woman, and not just part of a business organization. If such young women exercise a more severely critical choice than does the sheltered girl, the game is no less interesting to participants and onlookers. Even in the case of the sheltered girl, the game is so fascinating that not even the strictest chaperonage can prevent her from taking part.

TO say that man is liable to marriage is to treat with something like contempt both the man and the institution. But it is hardly too much to assert that any moderately attractive woman can marry almost any man of her acquaintance if she really sets herself to the task. If he be a man at all worth having, however, her best play will not be to reverse the rôles of the ancient game. It is a strange fact that even the girl who fully intends to marry a particular man takes to her heels in something like genuine panic when once she has provoked him to pursuit. He believes she fears his approach; she knows down in her heart that she means to be caught; hence the race. A few Juliets there are, but it takes a Shakespeare to make the rôle attractive, even in literature. In real life, man instinctively gives chase to the flying object, just as dead leaves are whirled along in the wake of a railway train.

THOSE pretentious moralists who would stop the game by curing woman of coquetry may yet prove the most dangerous enemies of the human family, for coquetry goes a long way to make marriages. It even has an important part in their maintenance. Man is apt to suppose that pursuit ends at the altar, but that is often just where it begins. If coquetry, too, ends there, the marriage is apt to be a trifle drab, and may end in domestic shipwreck. Absolute harmony between young lovers stirs the imagination, but the placid transports of middle-aged folk seem to third persons dull and inappropriate. To such a hopeless condition, however, every marriage that persists must come at last unless coquetry on one hand, and pursuit on the other, survive to lend the celestial hues of freshness to a long familiar relation.



BRITISH AND FOREIGN PAINTINGS

✠ Notes Made in An Exhibition Now Open at The French Gallery, 120 Pall Mall, in Aid of The French Red Cross ✠

"ART knows no frontiers"; the fights that take place in Art are not for frontier lines. Artists do not always have the temperament of their country. There have been Englishmen with the lightness of touch of the French, and Frenchmen whose art has revealed the sombre depths that we associate with Spain. Since the early Exhibitions of the International Society, Londoners have not often had the chance of seeing the finest British and foreign painting in the same exhibition. They have not, indeed, had the chance of seeing modern foreign painting at all in a representative sense.

It is in the air that we are to have in London a gallery for modern continental art. The gallery will be added, I believe, to the buildings of the National Gallery of British Art at Millbank. But until the foreign gallery is opened, exhibitions of the character of the one that is in progress at the French Gallery, Pall Mall—in aid of the French Red Cross—cannot be too much commended, though the difficulty of arranging them while the war lasts is, of course, considerable. There are, however, a certain number of modern foreign pictures in this country.

Perhaps the most important work in the exhibition I am going to review here is "The Song," by Daumier. Of this master, whose smallest works have at this date attained a fabulous value, it was said, that he compressed into a tiny surface everything that Michelangelo and Rubens had set apart for the creation of the lofty and the grandiose. In "The Song" we have a unique piece by the master, free from that Swift-like bitterness of spirit which made his every other drawing seem a savage criticism of the human race. Daumier's pencil rendered uglinesss with such an affectionate caress that the rendering is in itself beautiful. It shows that enthusiasm for the *character* of form, that knowledge of the laws from which it takes vitality, that is—whatever the artist represents—the sense of beauty. It is as if beauty were ever trying to conceal itself and to lie undetected under vulgar exterior appearances, but the divining brush of Daumier, without violating those appearances, brings it in everything he represents shining to the surface. This art expressed profoundly the moment at which it appeared. Life wrecked by insidious industrialism had not yet learned to master the new conditions of life and rear therefrom beauty of a new kind.

"The Song," by H. Daumier (4)

"The Anglers," by L. Thermitle (32)

"The Two Columns," by James Pryde (12)

It is charming to find next door to the Daumier a Corot, for though Corot was a contemporary of Daumier, living, in every sense but the inward one, in the same world, he did not part with his illusions. Or, perhaps, he was unacquainted with the world, living in his imagination. In the end he developed a style as light as snow falling, but it was reached through a number of pictures, prosaic and solid in method, in which the most everyday aspect of life was reflected. At the last his imagination inhabited a region where the air was tremulous with rumours of the gods. The whole of nature is the Court of supernatural beings. In the wood and near the stream every object is rich in associations—not of humanity, but of the life that preceded human life, in those places where the dryads revelled with their companions.

DUTCH LANDSCAPE PAINTING

Then in this exhibition, so well arranged, we find Corot contrasted with the Dutch artist, J. Maris. From the fairy world of the Corot landscape we come to the homeliness of Dutch landscape. And in this art the red tiles on the roofs of houses are accepted as an essential part of the plan of the world, as if they were in the Creator's thought at the creation. The Dutchmen's enjoyment of the appearance of material things is such that the vitality of their art resides with it. Factory-made objects seem to the Dutch painters as moody as the elements of nature. The grey rain-threatening sky draws more than half its meaning in their pictures from the happiness of glistening roofs in April sunshine.

Some artists paint the countryside as if it were entirely populated by artists' models, but these artists are never the Dutch. The writer does not know of a single Dutch landscape of importance

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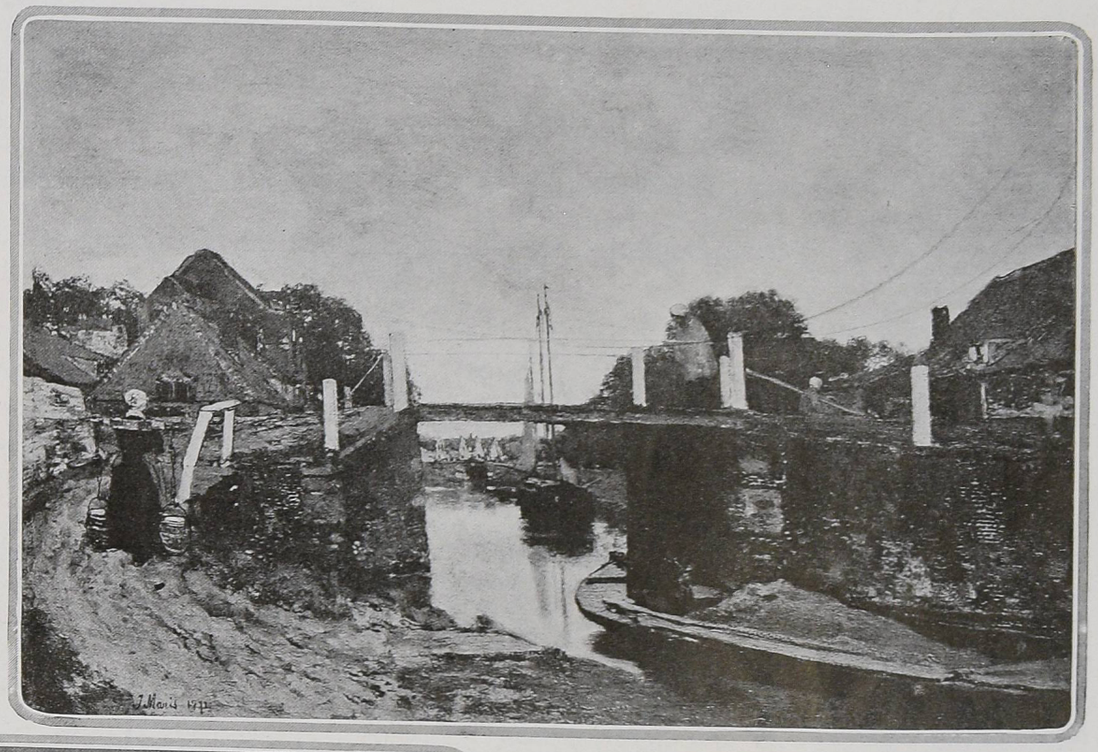

AN EXPONENT OF THEATRICAL ART

Now as an instance of the world as a background to figures as if they were players, and of players as if the world was a backcloth, we may quite well contrast with the pictures I have been describing that one by James Pryde in this exhibition, "The Two Columns." Nothing can go forward in this art—which in spirit is of the theatre—while Nature remains in possession of the artist's mind. If Nature enters in at all, it must be as a memory, carried to the mind by a sigh of wind outside the house, and as nothing more. We are shut in here by all the walls of the theatre—though Mr. Pryde's drama always seems played to an empty house, there is such a stillness here. The actors are concentrated on their tasks. They live for the unreal task as actors do not, but they live by pose and illusion as actors do. It is well known that the romantic, mysterious character of Mr. Pryde's pictures have been a great stimulus to the imaginative presentment of plays on the actual stage. And the importance of his canvases nearly always seem to rest rather with the setting than figures. Expression is sought, not in faces, but in the conditions of light in which figures move. Beyond the window clouds break as lovers part, as if now the world would end. Every shadow is an omen. There is more life in the shadow-haunted stones of the architecture than in the figures that pretend so much.

(*Above*) "*The Canal Bridge*," *by J. Maris* (5)

(*Left*) "*The Pool of London*," *by M. W. Ridley* (36)

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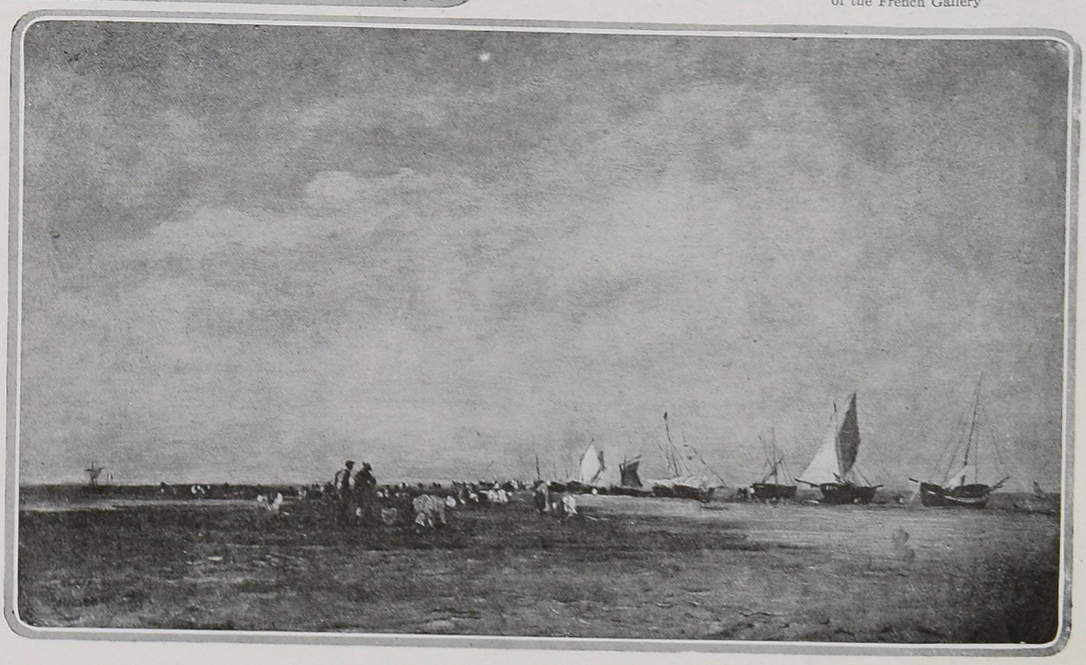

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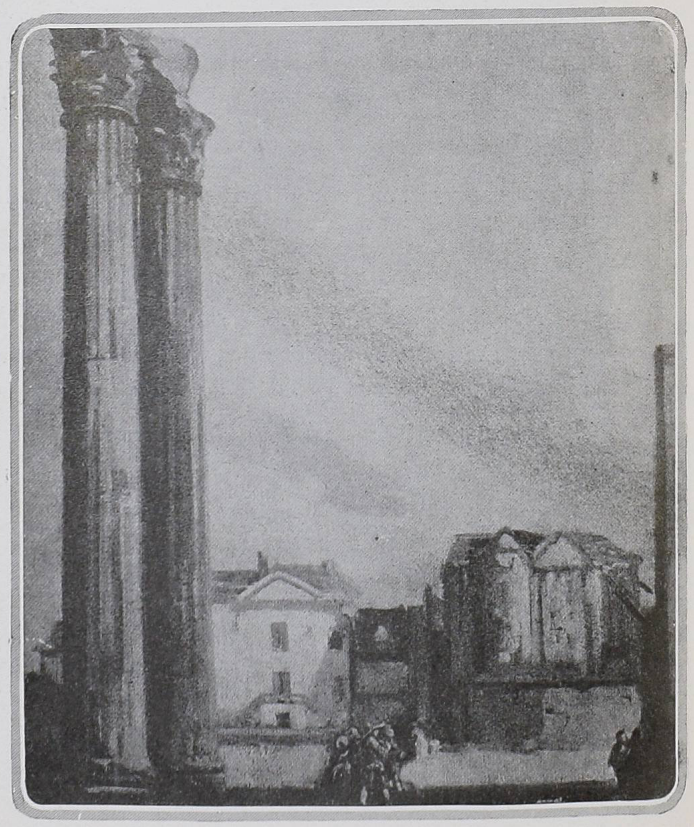

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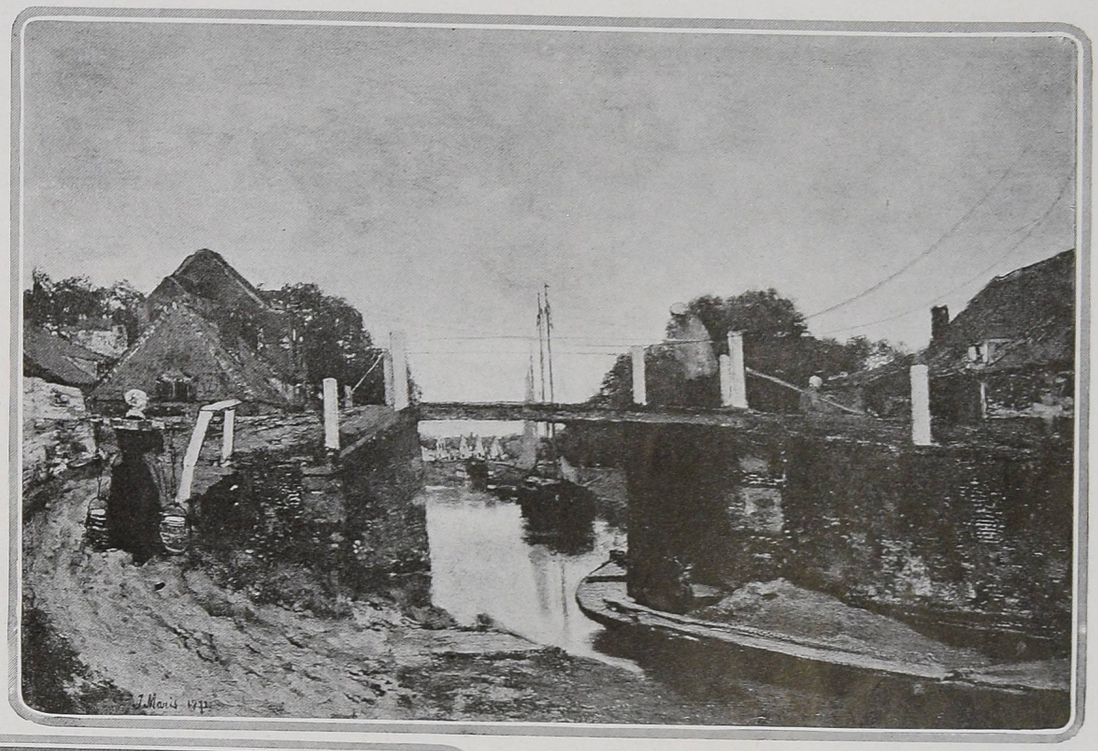

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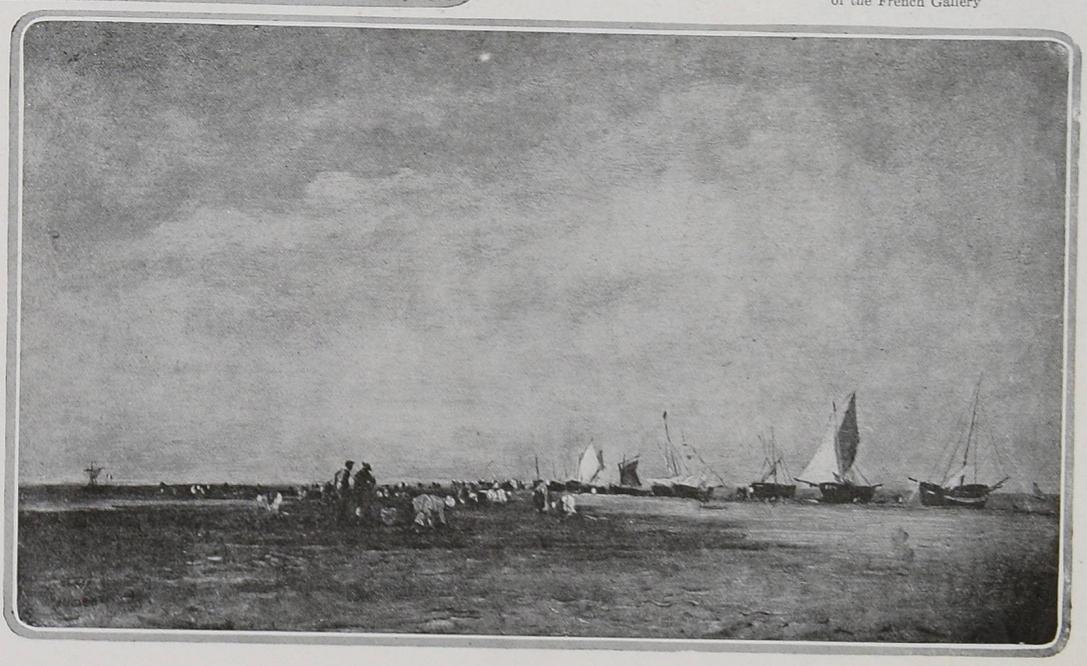

THE UNCOMMON OR GARDEN COSTUME

The War, and the Shortage of Potatoes, Has Resulted in Woman's Gardening in Sober Earnest, and Her Sober Earnest Gardening Has Resulted in Practical Gardening Costumes

"I AM going to work on the land," she remarked, after a prolonged period of thoughtful gazing at some novel objects in a shop window. Her eye had been caught by a delicious blue smock, and by something that looked astonishingly like trousers, and her vague ideas suddenly crystallized into the firm intention to "go and garden." Thus did Dame Fashion, the much abused, assist the Government and guide the steps of many women towards the field and furrow. She also, by the way, helped to supply window cleaners, bus conductors, railway guards, and all kinds of labourers by wisely giving them useful but attractive uniforms.

The new gardening is not of the picturesque variety where the lady in a becomingly frivolous frock and coquettish shoes steps daintily among her roses, snipping here and there a flower for her pretty basket. The new woman gardener is a tanned, sun-burned, serious-faced creature to whom those rude implements, the hoe and the rake, are familiar tools, and who cultivates, instead of roses and rare flowers, the plebeian potato and the sullen turnip. It is serious business, this new gardening, which is given not only the approval but the practical support of the Government.

In France, also, gardening is becoming a favourite occupation. And in anticipation of an active summer, France is designing with all possible speed not only practical and sturdy gardening costumes, but also practical and pretty costumes, some of which are sketched here. Approving the latest fashion, the skirt has been done away with and trousers of a more or less vague variety have been substituted. The smock is invariably fitted with pockets of capacious proportions, and it is of a length considered suitable for the work. Not an ugly costume by any means is the new garden frock, if the costume, partly made of trousers, can be called by that name.

Instead of the flowery garden hat of other days the new *chapeau de jardin* is of the most practical and lightest sort, being designed with but one idea in mind—that of service. For all that, there is something naïvely charming about the little mandarin hat sketched at the lower right on this page, while the tasselled and striped shape sketched at the upper left is no less pleasing. Later on, the garden "frocks" bid fair to be of absorbing interest and to occupy no mean position in the summer wardrobe. Once permitted to wear trousers, even in time of war, it is not to be expected that we will, with anything like alacrity, take them off.

(Upper left) A particularly striking bit of exterior decoration is a blouse of yellow tussore which continues right on into a gardening apron, and now and then even goes as far as green tassels. The matching hat is really the principal attraction of the blouse; it's of yellow straw, crowned with green and white striped material and hung with two long green tassels

(Upper right) The woman gardener used to play at growing blushing rosebuds and tender violets. In these war times she raises the plebeian potato and the tedious turnip, and she does it in such practical costumes as this blue cotton smock over white cotton trousers. As for her hat, it's just an afterthought of white straw brim and blue cotton crown

Most of us have always longed to wear 'em, anyway, and now that the war has sent so many women into employments where trousers are the chosen costume, it is doubtful if we ever consent to give them up. Isn't it enough to make any one an enthusiastic gardener, that red cotton smock and those blue trousers?

This is a costume in which one could go right out and call a spade a spade. The blue cotton smock is figured in white, the trousers, nautical pattern, are of white cotton, and the mandarin hat is of straw. Really, it isn't a bit startling after you get used to it,—and you get used to it in a surprisingly short time

FIVE SOLUTIONS OF THE PROBLEM OF "HOW TO BE COMFORTABLE THOUGH GARDENING"

FASHION OUTWITS AN UNKIND PROVIDENCE BY TURNING HER ATTENTION TO GARDENING COSTUMES

If you are wearing a blue serge skirt with a blue cotton blouse, collared and cuffed with white cotton, and suddenly decide to go gardening, you don this serviceable blue apron and go hunting for your tools. The white ends, which tie in a bow in front, will probably get dirty, but, what matters that—there is a washtub

These new gardening smocks are wonderfully practical, but, somehow or the other, they manage to be fashionable too. This one of brown cotton, with a blue roll-over collar and cuffs, has quite the proper silhouette. The skirt is divided from just above the knees, the only satisfactory solution for the real worker

If you want to be both patriotic and pretty, wear this cool green linen dress with serviceable elbow sleeves. Partly cover it with a white cotton apron, printed with red spots, cover your head with a white linen hat, and your feet with strong brown boots, then go and wrestle with a spade and dig two spits deep

One of those striped skirts that doesn't easily soil is the thing to wear with this brown linen smock, which is trimmed with light brown buttons and brown and white tassels. A mushroom-shaped hat of brown linen just completes the costume

Even in war-time there is a lighter side of gardening. Peas and beans must be picked as well as planted. A green tussore smock with blue trimming and blue buttons, a blue hat with a green ribbon, and a large basket would surely meet the case

SEEN *on the* LONDON STAGE

Farce—Comedy—and a Maeterlinck Play

A NEW play by Sir James Barrie heads Mr. Dion Boucicault's triple bill at the New Theatre. It shows grit in a young fighting man, and grit in an old charwoman who lives in a London basement, also some of that courageous bluff to be remembered in "Sentimental Tommy's" mother. The childless char-lady, finding a lonely world more than she can bear in war-time, adopts a soldier of her own name as an imaginary son. The owner of the name returning on leave, pays her a visit, and decides that she holds all that can be desired in a mother. In due course he returns to the trenches, leaving her with a warm, happy memory to brighten the rest of her days. Unfortunately, Sir James Barrie does not finally drop the curtain at this point. There is yet another scene of a grief-stricken old lady silently fingering the belongings of a dead foster-son.

This surely is gratuitous melancholy, neither necessary nor welcome at the present time.

Miss Jean Cadell, who has such a musical Scotch intonation, is very gentle and timorous with her burly adopted son, and her sympathetic acting is a piece of fine and delicate work.

"Wurzel-Flummery" as a play is as original as its surprising title. The first act, which is full of neat and easy dialogue, reveals an astonishing legacy to a prominent M.P. from a stranger, accompanied by the condition that he takes the ridiculous name of Wurzel-Flummery. There is a great deal of charming satire in the treatment of the said M.P.'s behaviour towards the legacy. His deliberate and pompous self-deception and his lack of humour are admirably portrayed by Mr. Nigel Playfair. Another M.P., friend and prospective son-in-law of the first, receives a similar communication, and the contrast between their reception of the news closes the first act. The second act does not run so smartly, but Mr. Dion Boucicault with inimitable finish plays the solicitor who, blessed with more humour than clients, explains that his uncle, the defunct testator, was a generous cynic who, to prove his conviction that anyone would do anything for a certain sum of money, had perpetrated the will in question.

"Seven Women," which was originally the first act of the "Adored One," closes the bill. Miss Irene Vanbrugh is most charming and versatile in her seven-fold part, and Mr. Gordon Ash, as the obtuse though decisive Captain Rattray, certainly runs excellent chances for complete success at the end of his seven days' leave.

"Les Surprises du Divorce" have already been confided to London in a previous performance under the name of "Mamma." This farce is full of precarious and ingenious situations, affording delightful scope to the talent of the clever group of people at the Théâtre des Alliés.

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Mlle. Claire Morni, who plays Diane with such charm and gaiety in "Les Surprises du Divorce," which has lately been produced by the Théâtre des Alliés

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M. de Warfaaz and Miss Maisie Horne, who played the leading parts in Maeterlinck's "Joyzelle," which was lately performed at Millais House. M. de Warfaaz gave a most interesting rendering of the part of the lover. His command of English, and the speed with which he speaks it, is most unusual. He is acting just now with the Théâtre des Alliés, and intends to produce at an early date "Hélène de Sparte," by Emile Verhaern

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Miss Peggy Kurton has abandoned the musical stage momentarily, and is appearing as Viola in Mr. Milne's amusing comedy "Wurzel-Flummery" at the New Theatre. Viola is young, fresh, and gay, and is respectively the daughter and fiancée of two M.P.'s who are sorely tempted to burden their families by the name of Wurzel-Flummery as the imposition is accompanied by a legacy of £50,000 each. Viola, with some humour, a good hard head, and powers of persuasion, deftly adds the finishing touch of temptation and secures for her joint family the £100,000

M. Rouvière, with his engaging smile, plays the middle-aged husband of a young, pretty, and flippant wife, possessing a shrill and aggressive mother, who renders life impossible for her unfortunate son-in-law, a composer of music in embryo. This pretty wife has a devoted admirer in her husband's great friend Champeaux (M. de Warfaaz), and the former conceives the happy idea of divorcing his wife, thereby securing peace and happiness for the young couple, and at the same time ridding himself of his turbulent mother-in-law; but he only achieves the happiness of all concerned after numberless complications have been surmounted. General consternation prevails at the sifting out of the intricate situations. Champeaux's timely return from a sojourn abroad assuages much discomfort, and concord is eventually re-established.

"DOUBLE DUTCH"

"Double Dutch," the new production at the Apollo, certainly cannot live by any virtue of its own, but by a careful choice such witty people are included in its cast that their impetus may carry far this rather undeserving farce. Miss Dorothy Minto makes the colourless Meina a quaint and dainty person, full of charm, though her scope is narrow. Mrs. Tapping as the severe wife of the hero's defaulting Uncle looked delightful in her old-fashioned garb, especially on her first appearance when she enters, bird-cage in one hand and valise in the other, her broad straw hat tied over an immaculate white cap. Mr. Frederick Bentley as her slim and slippery husband infuses welcome life and spirit into the rather inert dialogue. His whimsicality and humour are never-failing, and his clothes both in the first and second act are amusing in character and silhouette.

"Double Dutch" has a strong support in Mrs. A. B. Tapping, who looks perfectly delightful in her old-fashioned Dutch garb, especially on her first appearance, when she enters, birdcage in hand, her broad straw hat tied over an immaculate white cap with purple ribbons

Mr. Frederick Bentley as the slim and slippery husband of the above comfortable dame infuses welcome life and spirit into the not too sparkling dialogue of "Double Dutch." His whimsicality and humour is never-failing, and his clothes between the first and second act are amusing in character and silhouette

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This is not a new portrait of Marguerite, but Miss Dorothy Minto in one of the pretty frocks she wears in "Double Dutch." One is glad to see she has forsaken revue and taken a return step to the legitimate stage, where she has always been missed. With such a versatile talent, Miss Minto's life must be one long predicament of what to do next

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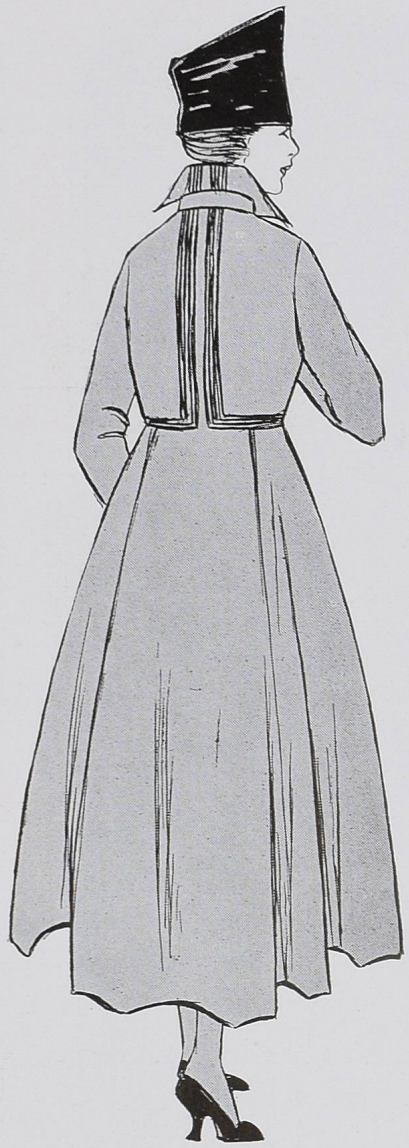
THE PARIS COUTURIERS ARE HEARD TO MURMUR "SPRING" AND "MOUSSELINE" AT ONE AND THE SAME TIME

THEN THERE IS BLUE SERGE, WHICH IS ONE OF THE THINGS THAT MEANS SPRING DAYS TO THE PARISIENNE

(Below) Since Paris has been wearing so much taffeta and organdie at the same time on the same garment, Worth has thought of a rose taffeta and white mousseline combination that plays the same theme, but with the variation of a design that is both strange and new



(Below) Worth decided to think in terms of mousseline, and then this happened. The foundation is mauve mousseline-de-soie, the overskirt and those curiously cut bands are rose mousseline, and the flowers (can this be the call of spring?) are artificial violets

(Above) Jenny knows that no matter what the spring does to the Parisienne her penchant for blue serge will remain undiminished. It seems that we must be content with a glimpse of the back of this suit of marine blue serge, but the knowledge that it is braided with gold is something to be thankful for

There's no doubt about it, coat-frocks are a national necessity. With no one to deliver coal, or even coke, and the tailors in the trenches, we find that our dressmaker and a new coat-frock can keep us warm and comforted. This one is made of fawn gabardine with touches of vivid blue embroidery to lend it distinction

Russia is all to the fore just now, and one can hardly be surprised when one sees hats like this. Big blue and green roses on a background of beige stockinette bravely face the nipping winds of spring. A scarf and a bag were made to match, to keep the strange hat in countenance, and the finishing touch was supplied by a brilliant green lining

Black satin has come to its own again, and has joined forces with emerald green; a rather retiring ally, which merely hints at its presence in the lining of the sleeves and skirt. The wearer is armed against a frontal attack by a breastplate of heavy gold embroidery, and against an encircling movement by a glittering metal belt

SUGGESTIONS FROM THE LAND OF THE THISTLE

ON THE QUESTION OF OUR SPRING WARDROBE

Was ever a woman known to be fickle where blue serge was concerned? The designer of this gown banked on her constancy and, with the help of blue voile, oxidized buttons, and a beaded blue and yellow necklace proceeded to confirm the same

MODELS FROM
W. R. GRIEVE, LTD.

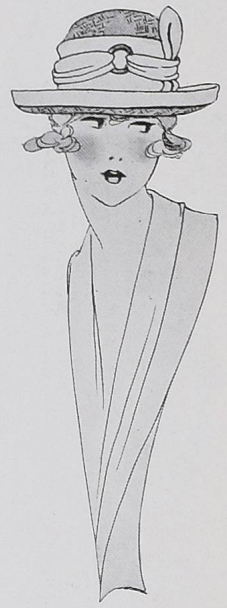
She bought a bold black and white checked skirt, and then, for fear she had been too bold, a fine black gabardine jacket. The loose belt was fringed with black tassels, and the buttons, which would insist on receiving the proper attention, were of peacock blue

SOME SPORTS COATS FROM SCOTLAND WHOSE WARM TEXTURES ADMIT NO SUPERIORS

WHAT EVERY WOMAN KNOWS: "FOR SHORT-BREAD AND SPORTS COATS—SEE SCOTLAND!"

This alpaca wool coat is formed on the lines of a jumper. Woven in an oatmeal openstitch, it is unusually durable although fine and silky in texture. It is made in many colours—champagne, grey, white, pink, or primrose; for everyday wear heliotrope, saxe blue, and grey are practical

SPORTS COATS FROM GREENSMITH DOWNES AND SON



When a cerise Bancock straw is attracted to grey beige stockinette and a straw ring weds them, there is good reason for this happy result. Three sports hats from Selfridge

In accordance with the time-honoured law of contrasts, this brown satin border, with its gros-grain band and wee bow and its turned-back outer brim, enhances feminine charm and detracts nothing from fresh youthfulness

(Centre above) Another delightful sports coat of warm "Kashmaar" wool is a sure screen between one's person and a cold wind on the links. This model can be obtained in a wide range of shades, which includes many colours between pale blue and black. The blue and black striped collar and girdle are distinctive notes

(Centre below) This sports coat is called "Kashmaar." Exquisitely soft and silky in texture it demonstrates that particular excellence usually found in woollens that hail from North Britain. The deep revered collar and satchel-shaped pockets are noticeable features

Light as thistle-fluff is this curving pleated-crowned sports hat. The little maid wears it in tilleul Bancock straw with a Georgette draped band, but there are many other colours in combination

This charming spun silk coat can be obtained in many shades. For auspicious occasions one might don nigger brown, covert coating, bottle green, navy, or black; on cloudy days parma, old rose, saxe blue, or lavender; when the sun shines, pearl grey, shell pink, champagne, or ivory. The wearer chooses between a collar and sash of self shade or contrasting colour

SOME GOWNS AND HATS THAT HERALD THE SUN'S RETURN

A silk crêpe hat which takes the shape of an archer's bow promises to guard her eyes from all sunrays. It is trimmed with black soutache and is edged with black faille. Hat from Estelle Durand

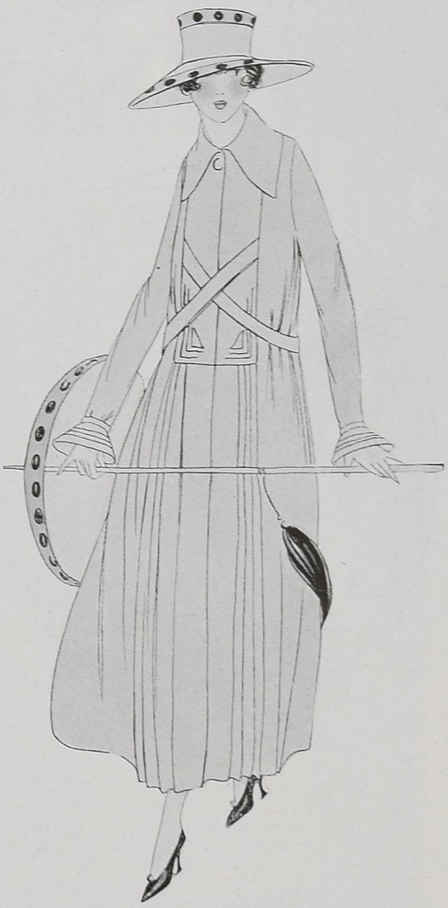
When once a woman finds out that a round skirt is becoming to her she will at the same time discover that no other shaped skirt suits her so well. This grey gabardine coat, with its three rows of tucks, was cut by a master cutter

(Centre above) Since a navy serge gown has been called a luxury, it always feels sky about its appearance and builds itself on serviceable lines by way of a compromise. Three rows of black and white fringe trim the skirt; and the buttons are of silver. Gown from Chonchette

THREE MODELS FROM MESSRS. KEMP AND SONS

LONG LINES AND SIMPLE DESIGNS FASHION BECOMING GOWNS

A real spring sky and an old blue hat that is a foil to its wearer's eyes are surely two of the nicest things that can happen to the man on leave. The leaf is blue and green Hat from Estelle Durand



Length of line and grey gabardine together produce a coat of severe simplicity and Quaker aspect. The straps which cross the front emphasize the wearer's slimness; a hint not to be overlooked by the woman who desires an ethereal silhouette

(Left) Although it is called a rest gown it is worthy of a much more dignified name. Many yards of black charmeuse and chiffon were pressed into the creation of its graceful lines, and only when gold lace was added was its designer satisfied

Louise Huff at first glance might be mistaken for Mary Pickford; she is of the same type, but on closer inspection proves to have a very distinct charm of her own

Though the happy chance of seeing Mary Pickford in the flesh is not often forthcoming to Londoners, her adorable personality is well known to them through her good film acting

Mary Miles Minter, who is really little more than a child. She always represents Innocence or Childhood on the screen. Her new movie is entitled "A Dream or Two Ago"

SHOWING HOW MARY PICKFORD AND HER TYPE HAVE BECOME A FASHION THAT OTHER CURLY-HEADED MAIDENS HAVE NOT BEEN SLOW TO EMULATE

Still another votary of the curly-headed ingenue type, June Caprice, shows her alluring little face by the dim glow of a Chinese lantern, leaving half her charms to the imagination of the beholder

Gabo Falk, a celebrated Swedish dancer and a leading light of the Royal Dramatic Theatre of Stockholm, in one of her newest Oriental dances. The photograph below is of Miss Kolthoff, another member of the Royal Dramatic Theatre

To have seen Jenny Hasselquist, the prima ballerina of the Theatre Royal, is a privilege that, as yet, has not been accorded to expectant London. Perhaps when the war is over, and the seas are safer, Sweden will not be so exclusive

FOUR DANCERS FROM THE ROYAL DRAMATIC THEATRE, STOCKHOLM

Photograph by Dr. Henry B. Goodwin

That La Belle Sauvage is another stage favourite is not at all surprising; with youth, grace, and charm, what else could be expected? From the crown of her head, with its attractive head-dress, to the tips of her unshod toes, she is irresistible

THE STAGE ADVENTURES AND CHANGES OF THESE FOUR FAVOURITES, WHO OFTEN THROW IN THEIR LOTS WITH NEW PLAYS BUT NEVER FORSAKE THE OLD FRIENDS WHO APPLAUD THEIR COMING, MORE THAN GUIDE HESITATING FOOTSTEPS TOWARDS ALL THAT IS GOOD ON THE LONDON STAGE

One more success to add to Miss Jessie Winter's ever-increasing list. She has gained much applause by her acting in "Under Cover" at the Strand Theatre, where she plays with Mr. Matheson Lang. She ably takes the part of a lady detective on the track of a might-be smuggler, around whom suspicion hovers. In private life she is Mrs. Austin Melford, and her husband is at present playing in "Theodore and Co." at the Gaiety Theatre, where he takes Mr. George Grossmith's part. Their small son, Michael Austin Melford, is not far beyond that stage when long clothing is the most suitable attire

Miss Iris Hoey has just been playing in "The Man Who Went Abroad" with Mr. Kenneth Douglas at the Globe. She was the only woman in the play but she certainly managed to accomplish as much by herself as a fully equipped feminine cast. She will shortly be in "Bubbles" which is forthcoming at the Comedy. Miss Hoey played the heroine in Mr. William Nicholson's sketch especially written for the Chelsea Revue

Photographs by Miss Compton Collier

All those who have seen the clever Vaudeville revue, "Some," like to indulge in the happy memories they carry away of Miss Cyllene Moxen's wit and humour in her sketch, a characteristic skit on the telephone girl of to-day. Before she went to the Vaudeville Miss Moxen was in the cast of a revue at the Hippodrome, but she joined Mr. Charlot's company by kind permission of Mr. Alfred Butt

Miss Madge Titheradge is now taking the part of the vivacious heroine in "General Post" at the Haymarket Theatre, where her wit is amusing her audiences. She has an ideal hero in Mr. George Tully as "Mr. Smith" and Miss Lilian Braithwaite and Mr. Norman McKinnel are also members of this powerful cast

THE LINES OF THE SEASON'S FROCKS ARE, AS PAQUIN AND LANVIN HERE INTERPRET THEM, SIMPLE AND, FOR THE MOST PART, STRAIGHT; BUT THEY ARE UNDER THE CONTROL OF THE WAIST-LINE, WHICH OFTEN PLAYS DOUBLE

(Right) Harmonious waves of grey chiffon, gold-embroidered, fall from a gold-embroidered collar, the line of which repeats the horizontal lines of the bodice. This Lanvin frock of heavy grey chiffon has a double belt, crossing in front at the low waist-line

(Below) In answer to those who tell us we will tire of the "tonneau," appears this Paquin frock of which the side drapery may be either worn flat or pulled out into wide puffs. It is of watermelon pink silk, ornamented with crystal beads and pink tulle, and tied at the sides with pink ribbon

(Above) Charmeuse is the material for this Paquin afternoon frock. It is embroidered in copper thread. The sleeves, like many sleeves now, are tight; the lines are straight, except for the indentation of the double waist-line, which, after the new fashion of waist-lines, has moments of eclipse. There is a hood collar in the back

(Left) Canary yellow crêpe meteor and well-managed simplicity distinguish this Germaine evening frock. The hem is caught up to a white chiffon underdress, and there is a Moorish look to the girdle, with its embroidery and fringe of black and white crystal

SUCCESS FOLLOWS THE ORIGINAL DESIGNER WHO BLENDS SMART SHADES AND APPLAUDS FASHION'S LATEST HUMOURS

Liegeois designed this blouse in Chauvel linen, gave it six Irish crochet buttons for luck, and named it "Golf," in the hope that its wearer will win all her battles on the links. In lieu of stitches he set the seams together with cords, and drawn-work trimmed the cuffs, collar, and pleats

This blouse is called "Raymonde," and it is everything that a blouse should be, since Liegeois made it of Chauvel white linen. The eight linen-covered buttons are the central attractions of the dainty fluted bib, and the pressed pleats make interesting side shows

A blue and white serge frock sounds the smartest note in spring. When a cream serge top, trimmed with navy cord and dotted with navy spots, is set above a navy serge skirt that is divided into five small pleats and then a large box pleat, it has reason to believe it is unique

It is called "Josanne," but this frock by any other name would look as sweet. One suspects that some Japanese eye turned on it in the making, for altho' its quaint bodice is navy taffeta, its chiffon skirt is covered with gold stripes. The illusion is strengthened by the dazzling gold tassel

MODELS FROM MADAME CHAUVEL

This is what happens when a clever designer unites navy gros crêpe and beige crêpe de Chine and calls it "Biarritz." The navy bodice is trimmed with beige collar and cuffs, and beneath the pleats of the beige skirt navy is visible. She extends her arm to emphasize her fashionable sleeve

Yes, a Biarritz frock is quite worthy to have a coat designed in its honour, and this coat is not one whit less becoming than the gown itself. It is made of navy gros crêpe, and its embroidery is worked in beige silk. Its loose silhouette affords room to encase the "Biarritz" barrel skirt

THE CORSET WHOSE LINES AGREE WITH THE WEARER'S SILHOUETTE IS THE BEST FOUNDATION-STONE UPON WHICH SHE CAN REST HER WARDROBE

LA VIDA MODELS FROM HARRODS

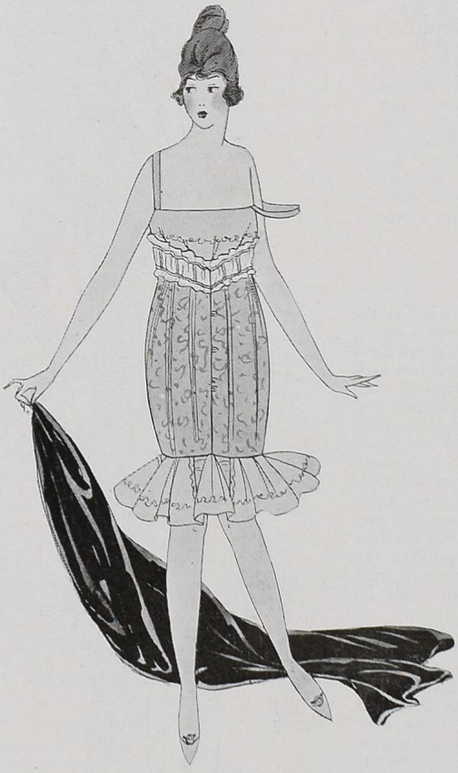
Three cuts to accent the graceful lines, some bones to teach the wayward curves, pale blue broché batiste as groundwork, and Valenciennes lace for frivolity's sake, and the result is evident

It is so sweet peeping through a transparent blouse that its cosy-fitting utilitarianism is quite forgotten in its Cluny and eyelet embroidery daintiness

She would be slim as well as dainty, whether nature willed it or no, so someone had to go to Paris and bring back this Irish crochet and eyelet embroidery bust bodice

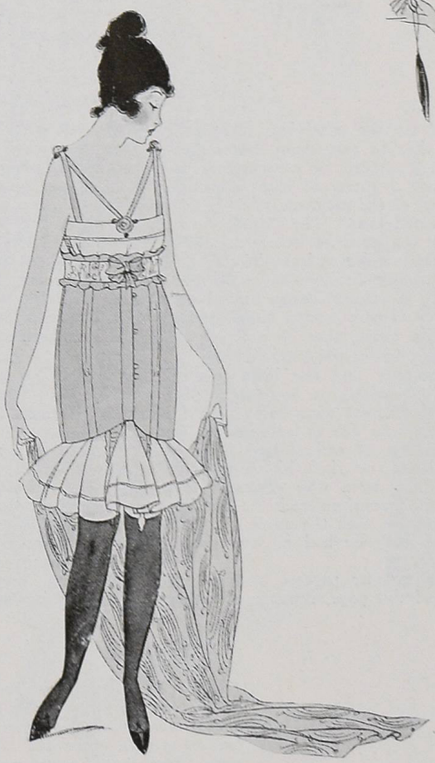
In the evening, of course, it mustn't show, so they made her a little thing like this of lavender crêpe de Chine, with an opal-tinted wreath in front

She really isn't as slim as this, but she is wearing a pink striped tricot corset with only three sturdy bones and a band of filet effect lace around the upper edge and, behold, a sylph



We wear peg-top frocks, peg-top petties, peg-top knickers, so why not a peg-top corset? Especially this one which is made of pale blue crochet batiste with the daintiest possible white net and blue ribbon top decoration

Tricot, two bones, and a yard of lace are here bewitched into forming a corset that makes the graceful girl more so, and the graceless girl willowy



It's the cut that counts on the side of this sheath—the cut and the very low bust. Made of pink broché batiste, it is stiffened with many narrow bones and bordered with white whirligig lace and a pink satin ribbon

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This blouse is called "Raymonde," and it is everything that a blouse should be, since Liegeois made it of Chauvel white linen. The eight linen-covered buttons are the central attractions of the dainty fluted bib, and the pressed pleats make interesting side shows

A blue and white serge frock sounds the smartest note in spring. When a cream serge top, trimmed with navy cord and dotted with navy spots, is set above a navy serge skirt that is divided into five small pleats and then a large box pleat, it has reason to believe it is unique

It is called "Josanne," but this frock by any other name would look as sweet. One suspects that some Japanese eye turned on it in the making, for altho' its quaint bodice is navy taffeta, its chiffon skirt is covered with gold stripes. The illusion is strengthened by the dazzling gold tassel

MODELS FROM MADAME CHAUVEL

This is what happens when a clever designer unites navy gros crêpe and beige crêpe de Chine and calls it "Biarritz." The navy bodice is trimmed with beige collar and cuffs, and beneath the pleats of the beige skirt navy is visible. She extends her arm to emphasize her fashionable sleeve

Yes, a Biarritz frock is quite worthy to have a coat designed in its honour, and this coat is not one whit less becoming than the gown itself. It is made of navy gros crêpe, and its embroidery is worked in beige silk. Its loose silhouette affords room to encase the "Biarritz" barrel skirt

THE CORSET WHOSE LINES AGREE WITH THE WEARER'S SILHOUETTE IS THE BEST FOUNDATION-STONE UPON WHICH SHE CAN REST HER WARDROBE

LA VIDA MODELS FROM HARRODS

Three cuts to accent the graceful lines, some bones to teach the wayward curves, pale blue broché batiste as groundwork, and Valenciennes lace for frivolity's sake, and the result is evident

It is so sweet peeping through a transparent blouse that its cosy-fitting utilitarianism is quite forgotten in its Cluny and eyelet embroidery daintiness

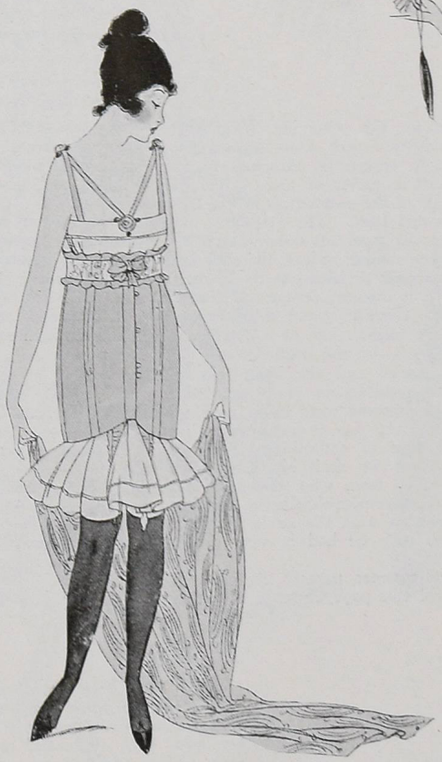
She would be slim as well as dainty, whether nature willed it or no, so someone had to go to Paris and bring back this Irish crochet and eyelet embroidery bust bodice

In the evening, of course, it mustn't show, so they made her a little thing like this of lavender crêpe de Chine, with an opal-tinted wreath in front

She really isn't as slim as this, but she is wearing a pink striped tricot corset with only three sturdy bones and a band of filet effect lace around the upper edge and, behold, a sylph

We wear peg-top frocks, peg-top petties, peg-top knickers, so why not a peg-top corset? Especially this one which is made of pale blue crochet batiste with the daintiest possible white net and blue ribbon top decoration

Tricot, two bones, and a yard of lace are here bewitched into forming a corset that makes the graceful girl more so, and the graceless girl willowy



It's the cut that counts on the side of this sheath—the cut and the very low bust. Made of pink broché batiste, it is stiffened with many narrow bones and bordered with white whirligig lace and a pink satin ribbon

VOGUE POINTS

If Womankind Once Gets over The Stile and into the "Pantalon" Will She Care to Climb Back and into the Prosaic Skirt? France Consults Her Ally, the Orient, in Regard to Certain Points of the Mode

At present the *cloche* is having an enormous vogue in Paris, where for months we have been devoted to the Russian turban. One of the smartest of these *cloches* is of black satin, with an untrimmed draped crown and a narrow fold of satin drooping from the edge of the brim. Besides being very smart, the new *cloche* looks well with any sort of frock.

One hears a great deal about the revival of trimming, but a visit to almost any modiste convinces one that after all "the shape's the thing." The untrimmed shapes which we have worn so long have produced in us a definite distaste for the so-called "dressy" hat.

AFTER THE TROUSERS—WHAT?

The revival of the trouser-skirt is hailed with mingled joy and fear by those who have hitherto worn skirts. Into what new fields will this new garment lead us? Once over the stile and into the *pantalon*, shall we ever be able to get back again? It is a question for serious consideration. Shall we even want to get back again? The war has led women into many a new "pasture"; will it also lead us into trousered freedom?

The new *robe d'intérieur* at the lower right settles the matter by affecting a compromise. A "trouser" robe, this, with a trouser for one leg only, and a skirt all to itself for the other leg. Odd as it sounds, this is a very smart indoor gown. The single trouser is attached to the ankle with a garter of roses, while the other half of the garment is in the form of a trained skirt. The "trouser" robe shown at the lower left does not attempt such a compromise; at least there are two regular trouser divisions to its so-called skirt. In it oriental design and French idea have cleverly united themselves to a common cause, that of a novel and charming robe for the boudoir.

The scarcity and the high price of leather is resulting in more and more tissues of different sorts being used for shoes. As long ago as last summer we had the shoe of embroidered linen or satin. What we shall be wearing six months from now, who can tell? At present the favourite shoe is the low shoe which is worn with the ankle bracelet; the latter may be had in very simple form.

A new summer parasol, sketched at the top of this page, is made of rather heavy tussore. In shape, it is like the Japanese parasol, and its yellow silk is bordered all about with a four-inch band of black. At the edge, hanging from each of the ribs, is a brilliant red tassel. The stick is of red and black lacquer, and taken altogether, the parasol forms a bit of very brilliant colour. The parasol which is loosely woven of soft straw, is also very new, and looks as though it might have been imported from Java or some island of the southern seas. The fact that sunbeams may easily find their way between the meshes of the straw, dappling the face below "with sunshine and rich shade" detracts not a whit from its effectiveness.

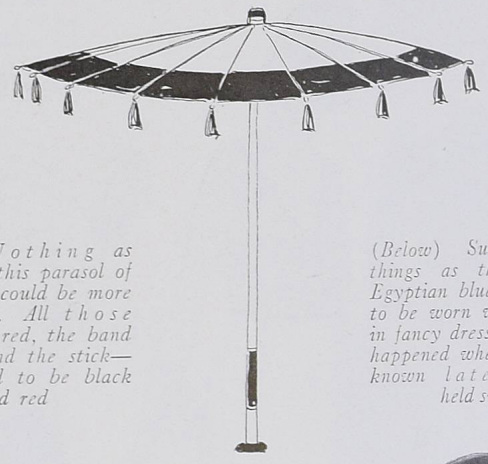
The top of a new combination is of rose voile-de-soie, while the lower part, which is attached to the top by a bit of needle-work, is of old-blue silk voile. The lower edge of this combination is finished with blue fluted frills and small pink roses, connected with loops of narrow pink ribbon. Very frivolously pink-and-blue is this garment, which is one of the very latest creations in the way of lingerie.

The oddly pretty head-dress at the right of the middle on this page consists of several bands of brilliants and a shred of blue tulle. From a flexible bandeau of brilliant stones which crosses the forehead, falls a scanty curtain of Egyptian blue tulle edged with tiny flashing stones. A bride of brilliants completes this head-dress most effectively.

TO RAISE OUR SPORTING BLOOD

Those who knit have fashioned many garments since the war; there are waistcoats, bed-jackets, sweaters, and a thousand and one articles of mysterious form and doubtful usefulness. However, there is no doubt about the smartness and usefulness of the knitted white wool sports hat and scarf which was created recently by one of the smart shops and is sketched at the left of the middle of this page. The hat is in form of a jockey's cap with an exaggerated crown and a narrow peak of white suède, and the scarf is entirely of white wool with fringed ends.

A new boudoir cap of lace encircled with a garland of small roses also resembles a jockey's cap. This small hat is merely encircled with a ribbon, by way of trimming, and it is charming indeed when it is worn with light summer frocks. A similar shape is fashioned of brocade banded with a silver ribbon.

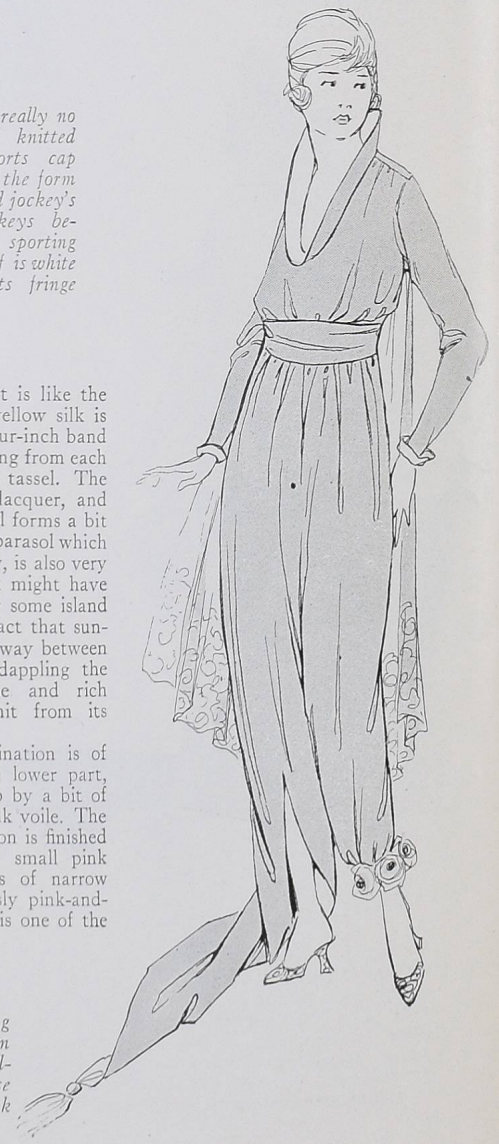


(Right) Nothing as French as this parasol of yellow silk could be more Japanesque. All those tassels are red, the band is black, and the stick—it just had to be black and red

(Below) Such strange things as this jewelled Egyptian blue head-dress to be worn when one is in fancy dress must have happened when the well-known late Ptolemies held sway

(Left) There is really no reason why a knitted white wool sports cap should not be in the form of an exaggerated jockey's cap—surely jockeys belong to the sporting world. The scarf is white too, even to its fringe

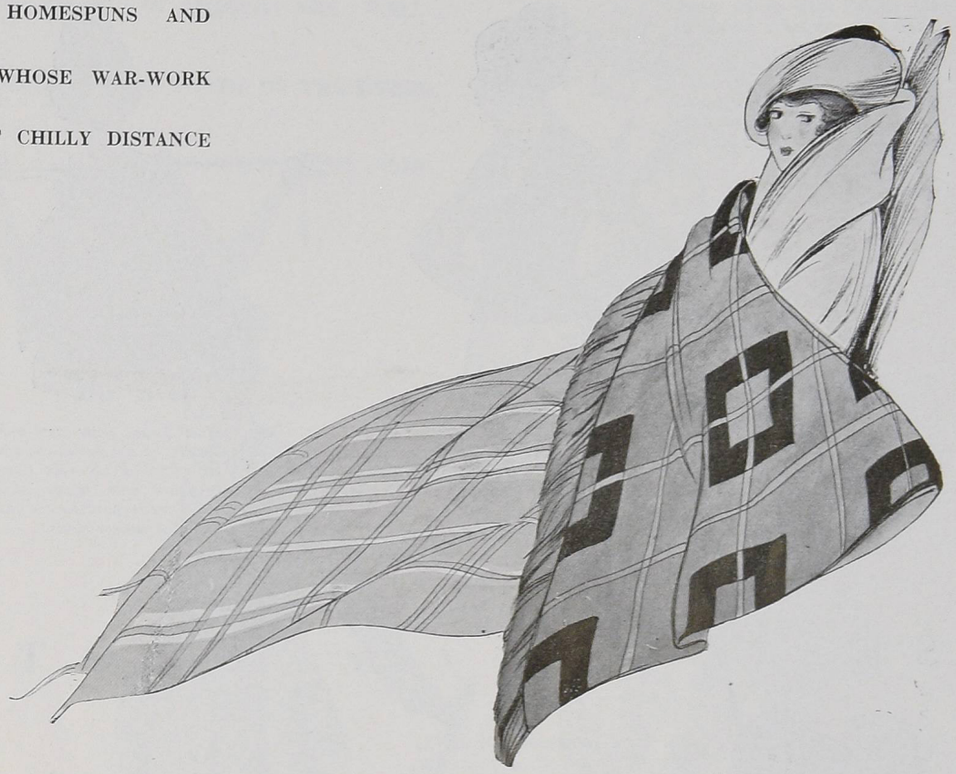
Whether this "robe d'intérieur" be made of yellow Chinese satin embroidered in gold, or blue cotton crêpe embroidered in white thread, it is very oriental and strangely enough also very French



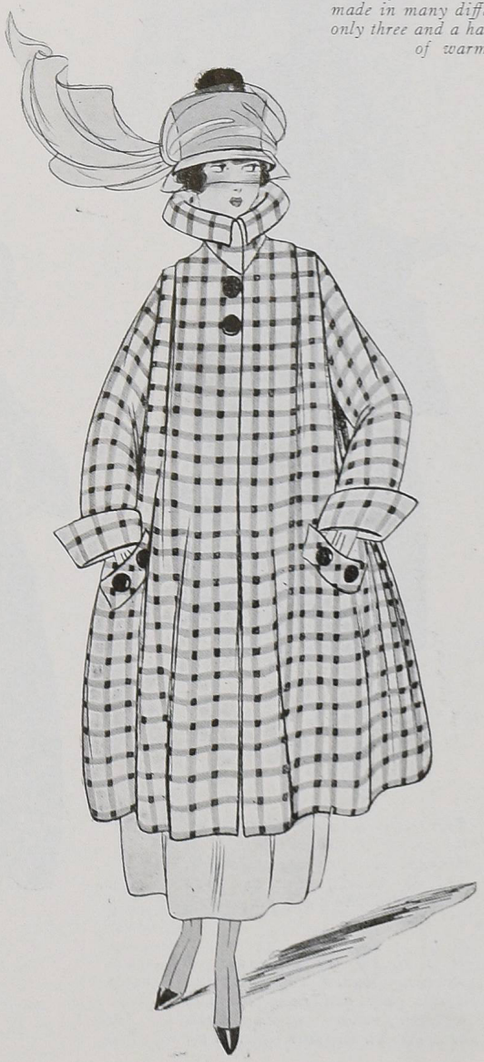
(Right) They must have been thinking of this when they said that a woman can always manage to compromise. It is yellow crêpe with collar and cuffs of rose satin. Those oddly placed roses are pink

FROM THE NORTH COME SCOTTISH HOMESPUNS AND TARTANS INVALUABLE TO THE WOMAN WHOSE WAR-WORK COMPELS HER TO COVER MANY MILES OF CHILLY DISTANCE

This maiden has solved the problem of looking smart and charming in a practical tailor-made for sports wear or travelling. The delightful texture of the Scotch homespun from which this suit is made is not only durable but its rough surface is an admirable foil to soft complexions. This and the checked overcoat from Alexander Wilkie



Wrapt in her hand-woven tartan rug she is cosily protected against the draughts of a railway carriage, the breezes of a motor, and the blasts of a steamer. These travelling rugs are made in many different tartans, and weighing only three and a half pounds, give a maximum of warmth and comfort



Though the smart cut of this "Wylkedyn" overcoat is ample voucher for its qualities, it still possesses virtues only known to its wearer. The Scotch tweed of which it is made is entirely of wool, and therefore it is both light and warm in character as well as soft and pleasant to the touch

The Saxon kilt of this Scottish maiden differs only in one respect from that of her brother; it is less abbreviated. She has had the quickness of eye to note the possibilities of a smart feminine suit in his Highland uniform. The coatee which caps the kilt is of green cloth trimmed with Russian braid and Celtic buttons. The suit and tartan rug from Henry White

She couldn't make up her mind whether she wanted a waistcoat or a blouse, and so a clever designer decided for her in this charming manner. The front of the garment was made of chartreuse corduroy, and the back was of satin. The smart buttons were steel

Nowadays a blouse with a basque goes to some lengths to surpass the blouse without a basque. In the model on the extreme right, rose Georgette has discovered that white rabbit and azure blue braid are becoming things as trimmings. These three blouses from Chonchette

Once upon a time there were only seven wonders of the world, but now there are eight. Pink crêpe Georgette, trimmed with many white glass beads, are responsible for this unusual jumper blouse

SEEN *in the* SCOTCH SHOPS

This black satin model should delight the heart of any woman, because both beauty and utility are combined in its smart shape. It has a drop ornament of coloured beads across the front, and the black and gold lace wings jut out like the wings of Mercury

This really smart one-piece coat has the cut of a tailored suit. It is designed in stone-grey gabardine, and the pockets, collar, and cuffs are edged with a grey kid fringe

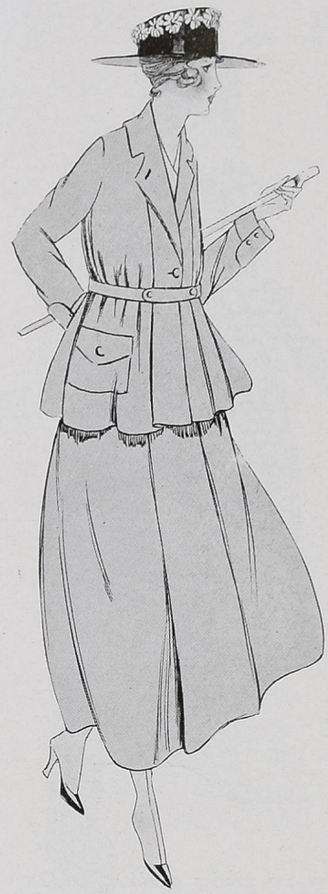
Although this putty silk model lost its brim in the making, its owner pins all her faith to it—no other pin is necessary. The back of the toque, which is covered with thickly corded silk, and the ornaments across the front are not sea-shells but flat plumage

It is an age of condensation, a becoming boudoir cap (left) does double duty and folds within it a dressing gown of supple cashmere de soie when the latter is not in use

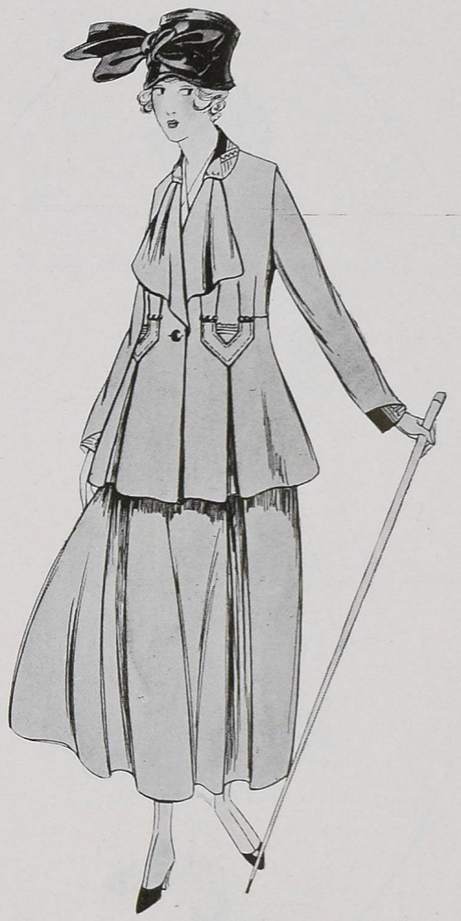
MODELS FROM CHARLES JENNER & CO.

Despite the cold reception straw trimming received last year it has turned up again this season—but not like a bad penny. White straw trimming, joined with faggoting and a straw plaited girdle, gives the necessary finish to this rest gown of celestial blue ninon over white silk

FIVE MEANS BY WHICH THE WELL-DRESSED WOMAN NORTH OF THE TWEED CAN COMBINE ECONOMY WITH CHIC



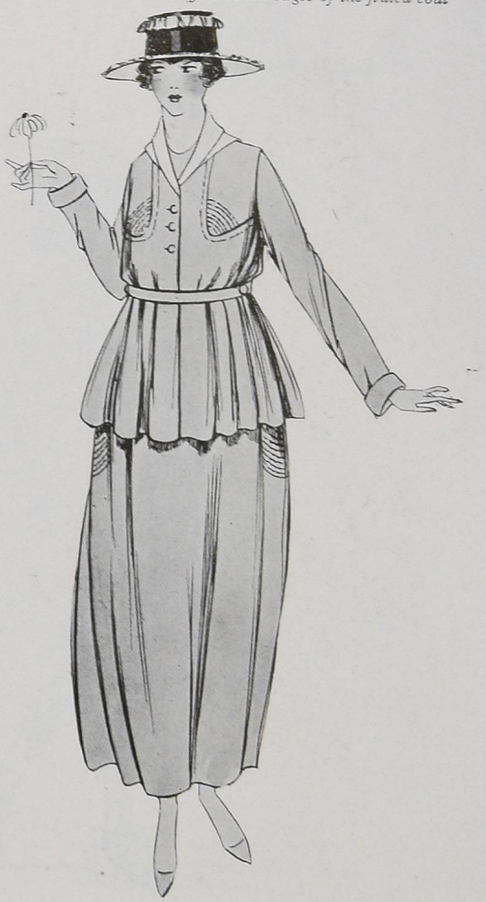
When the weather and the Government conspire together to point the road to economy, the public just has to give in. This practical suit of Harris tweed is in the new shade called stone. The loosely belted coat, the deep patch pockets, and the full skirt all proclaim the model "Utility"



You may be good at guessing, but this suit will have to be very old indeed before you can guess the age of it. It is made of blue gabardine of a most durable quality, and the collar and cuffs are tipped with black satin. It is built on easy, well-cut lines, which is one reason for its wearer's smart appearance

A suit of Harris tweed is just the thing for real hard wear, but one can't, even in these days, live in it entirely. A smart little blue gabardine suit with a turn-back collar embroidered in blue and gold suggests itself as an alternative. Rows of stitching trim the cuffs and the edges of the fluted coat

This season one connects one's ideal suit with many yards of stitching. Half the charm of this beige gabardine model lies in the depths of its coat pockets. There is a similar pocket on the skirt. The wearer's pride in her new suit is quite as long as the skirt. This, and the suit in the centre, from Rentons, Ltd.



Biscuit tricotine is very popular this season; perhaps because biscuit is one of the few delicate shades which, for some mysterious reason, does not easily soil. This particular model has a charming roll collar of ivory coloured corded silk. Both the coat and skirt are trimmed with floss stitching, and the skirt has achieved, imperceptibly, the barrel silhouette. This, and the models on the left and right above, from Robert Maule & Son

THE YOUNGER GENERATION

White organdie is always pleasantly crispy, and gives one a delightful sense of buoyancy; and when it is all stencilled in delicate colours and embroidered, too, just imagine the sort of charming and entirely satisfactory appearance one would make in it

Any one wearing a white organdie frock of this sort has a real excuse for being. Why, it is embroidered all over with any amount of amusing butterflies in pastel shades. Then there is a pink sash that every one, even old people, should be mad about

(Above) Remarks concerning one's immaturity would be entirely out of order in the face of a grown-up affair like this one of apple green organdie. The ruffles and sash are white organdie, and Kate Greenaway, it is evident, was the first person who thought of anything like it

(Left) Each morning, of course, must have its frock; that is what mornings are for. Any one could start the day gracefully in a frock of soft white batiste, pleated, and greatly improved by the addition of two patch pockets embroidered in old-blue. The collar and cuffs are narrowly edged with old-blue tatting

(Right) Bright yellow tatting does help a great deal when it trims the collar and cuffs of a white batiste frock embroidered in green and yellow. It is a pity that the large bow that ties the white batiste sash doesn't show. These frocks are for those who are not as young as three, and not as old as nine

VOGUE PATTERN SERVICE

In Order to Be the More Attractive Many a Well-designed Blouse Has, as an Attendant Circumstance, a Smart Basque

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

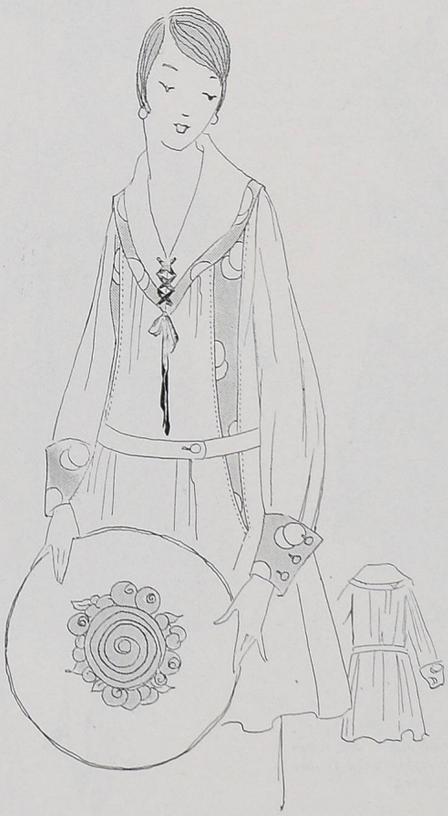
Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from

ROLLS HOUSE, BREAM'S BUILDINGS, LONDON, E.C.

A complete description of these and the following patterns will be supplied on application.

Blouse No. H3829. For sports wear this blouse is both very new and smart; the cleverly cut collar is to be noticed

Blouse No. H3814. The patch pockets and interesting girdle of this blouse are put to a rather unusual decorative use



Blouse No. H3815. It may be slipped on over the head and there are delightfully large and convenient pockets

Blouse No. H3812. A sports blouse is hand-smocked at the centre front; it has commodious pockets to recommend it

Blouse No. H3813. The collar and sash are of old-blue cloth, the sports blouse of sand-coloured cloth patterned in blue

Frock No. D3156. One-piece circular side sections are held in by belts cut in one with the front and back of the frock

Bodice No. D3613; skirt No. D3614. A new way to accomplish the surplice line, which begins in front to end in a sash

Bodice No. D2498; skirt No. D2499. A morning frock may have the hems of the collar and cuffs of contrasting material

Frock No. D3553. A one-piece frock in serge or satin with the collar, pockets, and cuffs trimmed with soutache braid

Bodice No. D3495; skirt No. D3496. Through eyelets in the bodice is drawn a girdle which marks the waist-line while keeping long lines in front

A complete description of these patterns will be supplied on application

Bodice No. D3316; skirt No. D3317. Buttons of crochet or metal thread make an attractive simple trimming for this gown

Bodice No. D3517; skirt No. D3518. The little underblouse and the surplice draped coatee are included in the bodice pattern

Frock No. D3530. One of those simple frocks to make and get into; it is the kind that slips on over the head without damage to the coiffure

SIMPLICITY IS ALWAYS THE KEYNOTE OF

SMARTNESS IN FROCKS FOR MORNING WEAR

SIMPLE FROCKS FOR YOUNG GIRLS SUGGEST SERGE, GABARDINE, AND CRÊPE DE CHINE

A complete description of these patterns will be supplied on application

Frock No. D3656. An unbroken line at the back contrasts with the broken line at the front; the frock has commodious pockets

Jumper No. D3264; skirt No. D3265. A smocked overblouse which may slip on over the head or open at the centre back

Coat No. D3481. Thus may be made the topcoat of wool jersey or serge, with the collar and cuffs of satin

Frock No. D3251. A one-piece frock of serge or of linen with a small youthful cape and stitching (favoured by Paris) on the belt

Frock No. D3484. The straightest of lines, held in slightly at the waist, and a loose belt are chief characteristics here

(Below) Bodice No. D3406; skirt No. D3407. A design suitable for silk has a kimono-cut coat and simple straight skirt with a slightly raised waist-line

Bodice No. D3475; skirt No. D3476. Pockets and belt, when cut in one, make a distinctive trimming for a simple frock

(Below) Bodice No. D3451; skirt No. D3452. An afternoon frock of crêpe de Chine; the sleeves are of chiffon cloth, and the youthful ribbons are of velvet

Frock No. D3243. For the one-piece frock of dark serge, a touch of brilliant green embroidery makes an attractive trimming

THESE PATTERNS FOR THE YOUNGER GENERATION ARE BOTH PRACTICAL AND ATTRACTIVE

Coat No. D3117. A child's top-coat has raglan sleeves set in deep armholes and commodious pockets

A complete description of these patterns will be supplied on application

(Left) Frock No. D3379. A frock cut in but two pieces, the yoke in one piece, and the skirt in another

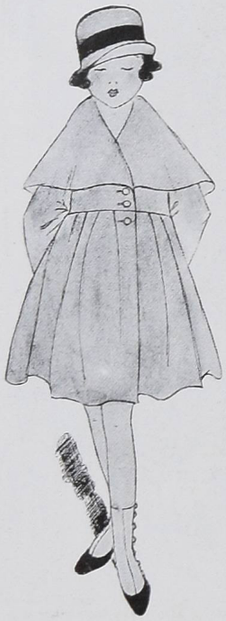
Frock No. D3670. The frock fastens on the shoulder, making it very easy to get into and also easy to launder

(Below) Coat No. D3486. A collar masquerading as a cape is favoured for warmth and smartness

Smock No. D3075. A pretty smock for play hours has the smocking done in a colour contrasting with the material. The bloomers are included in the pattern

Smock No. D3073. Matters are simplified in a play smock that slips on over the head without the trouble of fastening. The trousers are included in the pattern

(Below) Frock No. D3074. An afternoon frock cut in one piece is effectively smocked and embroidered



Frock No. D3672. The pockets and kimono yoke are cut in one piece and the skirt in another

Coat No. D3477. This child's top-coat boasts of a new trimming,—the hem turned up on the outside

Frock No. D3650. Clusters of smocking are done on the yoke fronts, sleeve tops, and wrists

OUR TEETH.

THE IMPORTANCE OF MASTICATION. GOOD SOUND TEETH SO VERY ESSENTIAL.

By A. AHUMADA.

Mr. H. J. Goldberg, the well-known Dental Expert, who specializes in Bridge Work, of 27 New Cavendish Street, Harley Street, W., gives some very important facts oncerning the teeth, and tells why so many are victims of decaying and aching molars. He says: "The teeth are but sentinels of health; the grinding stones of the mill of nourishment and proper digestion. Lose them, and all sorts of physical ailments must naturally result, especially derangement of the digestive organs, anæmia, and stomach trouble.'

Science and discovery have brought dentistry to such an art that pain is unnecessary even in the most delicate operations. The buzz of the drill, of course, he says, is unavoidable; but even in this the thrill to which the super-sensitive is subject can be lessened by the dentist of skill.

One has only to think for himself to realize the importance of sound teeth.'

If you have lost one here and one there, besides having others affected by decay, proper mastication is absolutely impossible, and unless the vacant space in the gum is supplied with a new tooth then other physical ailments must of necessity result. As a point of fact, we have the important revelation that more than 3,000 men were invalided home during the Boer War on account of defective teeth, while thousands desirous of volunteering for Lord Kitchener's Army have been rejected for the same reason.

To ask the cause of this great prevalence of bad teeth, speaking generally, lack of knowledge among the general public briefly summarizes the situation, but from experience the writer's belief is that dilatoriness on the part of the adult accounts for 80 per cent. of the toothless gums and decaying molars among the population, and this dilatoriness is frequently caused by an unnecessary fear of pain supposedly experienced by a visit to the dentist.

Now this is wrong. Modern dental science is a totally painless art. Invention, discovery, and knowledge acquired by the dental practitioner have made it so. Therefore, when pain is caused the patient, either by extraction, fillings, or bridge work, the fault is wholly on the part of the operator—a lack of skill and patien e.

But there are cases when the teeth already extracted need replacing by artificial dentures, and in this Mr. Goldberg may well be called London's foremost dental specialist. For it is undoubtedly his wonderful method of Bridge Work that made his reputation in this country some years ago, when he first started a London practice. "Inexpensive but effective bridge work," was his motto, which drew hundreds of our best-known people to him, and all by recommendation.

His unique method of bridging two, three, and even four teeth and thus saving the patient the bother and unsightliness of a plate, to say nothing of discomfort, made his services greatly in demand amongst ladies, and especially those of the theatrical world and concert platforms. For undoubtedly, teeth inserted by means of a plate affect the singing voice and articulation.

But, as Mr. Goldberg says: "Plates are sometimes necessary, and when they are, perfect conformity to the dome of the mouth is absolutely essential; while lightness with strength and durability are, of course, important considerations."

The fact that he—Mr. Goldberg—represents all that is best in the science of dentistry in the United States of America (which, perhaps, is his best recommendation, it being readily admitted that America is the home of modern dentistry), speaks eloquently of his ability and accounts for his very excellent practice. His consulting rooms are at 27 New Cavendish Street, Harley Street, London W. Telephone: Mayfair 2022.

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ELSEWHERE

Especially designed to create proper balance for the figure through changing proportions, and is capable of the necessary expansion without removal of any fastening

Many Designs for day or evening wear

WRITE FOR
ILLUSTRATED CATALOGUE

Simple Morning Frock of bottle-green cashmere. Belt and cuffs finished with tarnished silver braid and collar of coarse cream linen.
7½ GUINEAS.

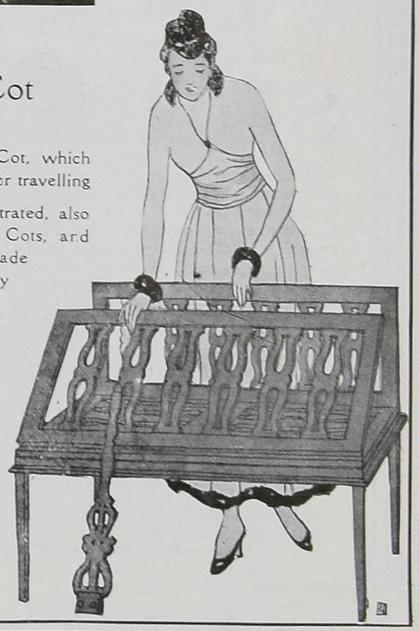
LAYETTES

Smart Tailor Costume of putty colour suiting with striped collar and long revers to the waist. The points at sides give a becoming line to the figure, and are repeated on the sleeves.
11½ GUINEAS.

BARRI
Collapsible Cot
(By H.M. Royal Letters Patent No. 101751)

This is the Barri Collapsible Cot, which packs flat in a waterproof case for travelling

For full details of the Cot illustrated, also of "Old World" and other Cots, and dainty hand-made Layettes, kindly write for catalogue



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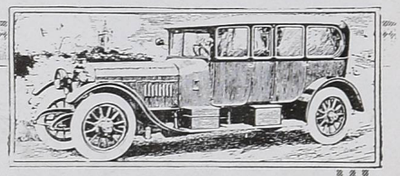

CONTRAST

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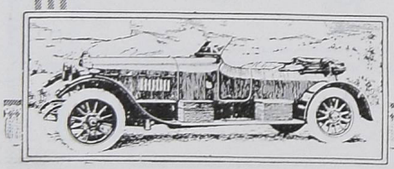

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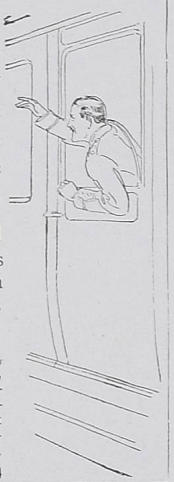

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THE NEW GAME *of* PIRATE BRIDGE

(*Continued from page 35*)

trump, and A would not accept him because it would give Z the rubber. Y, who was also a game in, jumped for him, and then refused to accept A's spade bid. Y and Z make four odd, 30 aces and the game. This gives Y 120, which he wins from two players. All he has to pay Z for the rubber is the extra 50, so that Y is 190 ahead.

Had A accepted the no-trumper he had everything in his favour, as Z has shown two suits and must have the diamonds protected as well. With A as his partner, Z would have refused to accept Y on hearts, as that would give Y the rubber game, when Z has it in his fingers if A will stick to him. This would make three odd at no-trump, aces easy. This would give A 80 points from two players, with 50 to pay Z, net profit 110. Instead of that he had to pay Y 120 and Z 170, so that his refusal to accept the no-trumper cost him 400 points. It would take a big rubber to get that back. The student will find it interesting to work out the play on this hand if A and Z are partners, Y to lead. Some parts of it are very pretty.

Refusing to accept because the bidder will win a game that is not the rubber game is foolish, unless the player is almost certain that he has a game-going declaration himself and can get a partner. There is nothing to lose on the game, as both partners win the same number of points.

SETTLING THE SCORE

This final settling is a matter that may give some persons a little trouble until they get accustomed to it. Although the method is thoroughly explained in the little pamphlet obtainable from "Vogue," it may be well to give an example of it here.

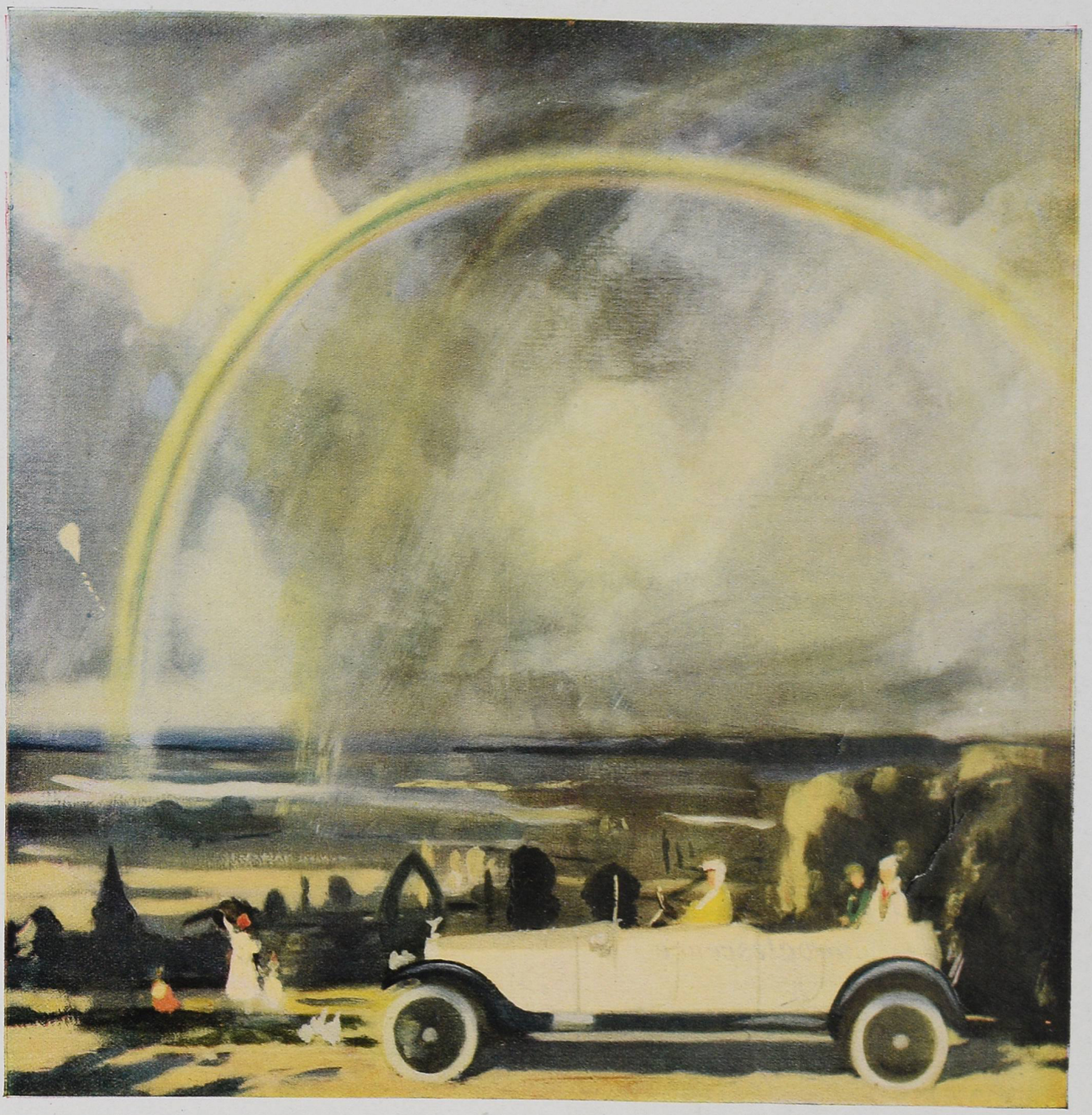
It is usual in most clubs to reduce the final scores to the nearest hundred. Suppose the final scores are:—

A	Y	B	Z
296	194	114	486
3	2	1	5

As all of these are plus, we call the lowest score (B's) nothing, and deduct it from each of the others. Then we add the winnings and set the total at the right. Next we multiply each player's winnings by 4 and deduct the total winnings from each, thus:—

	A	Y	B	Z	
Deduct B's	2	1	0	4	= 7
Multiply by 4.	+8	+4	+0	+16	
Deduct winnings	—7	—7	—7	—7	
Result ...	+1	—3	—7	+9	

For the information of those who wish to get an idea of the amount one might win or lose at this game, it has been found that the average value of the rubber is about half as much again as at auction. In that game it was close to 400 points among good players. At pirate it will be nearer 600.



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